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CINCINNATI'S MAY FESTIVAL PROFITS TO AID WAR WORK

Possible Surplus Will Be Equally Divided Between American Red Cross and Y. M. C. A. War Funds — Official Preliminary Announcement Also Includes, as Soloists, Names of Mmes. Hinkle, Garrison, Matzenauer, Alcock, and Messrs. Williams, Murphy, Whitehill and Werrenrath—San Carlo Forces Open Brief Local Season of Opera

CINCINNATI, OHIO, March 2.—The official preliminary announcement of the next May Festival has just been given out. It is stated that any surplus accruing will be equally divided between the American Red Cross and the Y. M. C. A. war funds. The names of the following soloists are also made public: Sopranos, Florence Hinkle and Mabel Garrison; mezzo-soprano, Margarete Matzenauer; contralto, Merle Alcock; tenors, Evan Williams and Lambert Murphy; baritone-basso, Clarence Whitehill and Reinald Werrenrath. Adolph H. Stadermann of the College of Music faculty will be the organist. The program coincides with that given out in these columns some weeks ago. It may be that one or two distinguished soloists will be added to the list given above. Ysaye will be the conductor and the Cincinnati Symphony Orchestra will attend to the instrumental end of the performances.

The San Carlo Opera Company opened a short season here at Emery Auditorium Thursday night with a well-balanced performance of Ponchielli's opera, "La Gioconda." The performance was fairly well attended by an enthusiastic audience. The hit of the evening was made by Salazar, as Enzo, to which rôle he did full justice both histrionically and vocally. Elizabeth Amsden and Joseph Royer also scored. Last night "Traviata" was on the bill, with Edvige Vaccari and Giuseppe Agostini in the principal parts, in which they highly pleased their hearers. The chorus was excellent in both performances.

Thursday evening the Cincinnati Symphony Orchestra entertained in Oxford, Ohio, and audience which was almost entirely composed of the faculty members and students of Miami University, the Western College for Women and Oxford College. Henry Hadley, guest conductor of the orchestra at the present time, directed. The program was a semi-popular one. Both the orchestra and its conductor were greeted with the greatest enthusiasm. LOUIS G. STURM.

Metropolitan Cancels Date for Helen Moller's Next Appearance

Helen Moller, classic dancer, who created a sensation at her recent appearance at a special matinee at the Metropolitan Opera House, has been notified that her lease of the house for another performance, on March 19, has been canceled. The action is said to have been taken on account of the feeling against Miss Moller's dancing which was expressed at her recent recital. The opera house officials have refused to make any statement concerning the matter and Miss Moller has denied herself to reporters, but it is said that she will be seen shortly at Carnegie Hall.



Photo by Campbell Studio

MARCIA VAN DRESSER

American Prima Donna and Concert Soprano, Whose Gifts Have Won Widespread Recognition. (See Page 38)

DENIES UNION'S RIGHT

May Not Fix Number of Men in Orchestra, Court Rules

BOSTON, March 1.—The right of a labor union to specify the number of its members who must be employed on any particular work was denied by the Supreme Court to-day in a decision enjoining an organization of musicians in Haverhill from enforcing a rule requiring a theater in that city to employ an orchestra of five members when the proprietor desired only an organist.

The court held such a rule to be an interference with an employer's right to a free flow of labor.

"If it is legal," the court said, "for musicians to adopt a minimum rule fixing the number of musicians who shall be employed in all theaters within its jurisdiction, it is hard to see why a minimum rule may not be adopted by the allied trade unions of masons, carpenters and plumbers fixing the number of stories of which every building in the business district is to consist."

Metropolitan to Revive "L'Amore dei Tre Re" with Caruso

Manager Gatti-Casazza of the Metropolitan Opera Company has announced a revival of Montemezzi's opera "L'Amore dei Tre Re," to take place on Thursday evening, March 14. The opera has not been heard at the Metropolitan for three years. The cast for the forthcoming production will be materially the same excepting that Miss Muzio will sing Mme. Bori's part (*Fiora*) and Caruso will be heard for the first time here as *Avito*. The other rôles will be sung by Mmes. Arden, Kanders, Robeson and Tiffany and Messrs. Amato, Didur, Bada and Audisio. Mr. Moranzoni will conduct.

Professor Auer to Give First American Recital on March 23

Professor Leopold Auer, the famous violin virtuoso and teacher, is to give a violin recital, his first in America, in Carnegie Hall, New York, on March 23. The program will be devoted to the old masters only, comprising Bach, Handel, Nardini, Locatelli, Vitali and, as the most modern in this list, Haydn.

METROPOLITAN TO GIVE OPERA IN BOSTON IN APRIL

Caruso and Farrar to Head Gatti's Forces During Brief Season—Cancel Atlanta Date—Hub Engagement Will Be Played in Opera House, Where Campanini Company Is Now Giving Performances

THE Metropolitan Opera Company, which has for a number of years played an engagement in Atlanta, Ga., at the close of its season here, has canceled its dates in the Southern city and will go to Boston instead after its last performances in New York, which will take place on April 22. It is said that financial conditions in Atlanta, resulting from the war, have made it inadvisable for the company to attempt to give opera so far away from its home city. Some weeks ago it was announced in Atlanta that the usual opera season would be foregone this year.

While the repertoire for the Boston engagement has not yet been decided upon, it is definitely settled that there will be six evening performances and one matinee, possibly two. Caruso will be heard three times, Mme. Farrar three times and Mme. Barrientos and Mr. Lazaro twice each.

It was requested that "Le Prophète" be included in the repertoire, but on account of the size of the production Mr. Gatti-Casazza has deemed it inadvisable to attempt to produce the Meyerbeer opera on a stage of smaller dimensions than that of the opera house here, for which the scenery was built.

This will be the first appearance of the Metropolitan Opera Company in Boston in several years and in filling the engagement offers from Pittsburgh and Washington were declined. The engagement will be played in the Boston Opera House, where the Chicago Opera Company has recently completed a very successful season.

Mme. Farrar's Birthday Honored by Metropolitan Stage Employees

When Geraldine Farrar arrived at the Metropolitan Opera House on Feb. 28 for a rehearsal of "Mme. Sans-Gêne," she was greeted as she stepped upon the stage by a group composed of the stage hands, carpenters and electricians, who reminded her that it was her birthday and presented her with a large bouquet of roses in commemoration of the occasion. Mme. Farrar thanked them with a short speech, after which general congratulations were offered. Mme. Farrar was born thirty-six years ago at Melrose, Mass.

Singer Seeing Suicide, Loses Voice

Josephine Dunfee, soprano, recently lost her voice as the result of nervous shock at seeing a woman throw herself from the window of a New York apartment house. The singer was so stunned by the experience that it was feared at first that she would lose her reason. She is at present undergoing treatment which it is hoped will restore her voice.

Paderewski Demands Free Poland

CHICAGO, ILL., March 5.—Ignace Jan Paderewski, the Polish pianist, made an address at a meeting on March 3 in which he said that his people wanted a free Poland from the Baltic Sea, with Danzig as seaport, down through Southern Europe.

"Sans-Gêne" Given First Hearing of Season by Gatti's Company

Large Audience Thrilled at Appearance of French Tricolor in Act I of Giordano's Opera—Farrar Excites Great Admiration in Title Role—Vera Curtis Returns to Metropolitan Stage in Part of "Queen Carolina"—Other Parts Ably Sung—"Prophète" Has Fourth Performance of Season—Caruso and Barrientos Delight Capacity House in "Marta"—"Puritani," "Marouf" and "Trovatore" Round Out Week

BEFORE a full Metropolitan Opera House, Giordano's "Mme. Sans-Gêne" was given for the first time this season on Saturday afternoon. And obviously the large matinée audience was thoroughly content. Unquestionably one is entertained and amused by this kaleidoscopic array of historical scenes, particularly when set and arranged so effectively as at the Metropolitan.

The appearance of the French "Tricolore" in the first part, of course, evoked a storm of applause. Besides, the performance was conducted by Gennaro Papi with much élan and considerable grasp of this score. Delightful was the trio in the first act, excellently sung by the Misses Sparkes, Forna and Mattfield, and the admirably executed female chorus in the second act.

But the very acme of entertainment was Geraldine Farrar in the title rôle. It is just so—and not otherwise—that a petite Frenchwoman of the bourgeoisie would deport herself. In moments that might be trying to others, she would evince the very same drollery and piquant ingenuousness that characterized Miss Farrar's impersonation. What is more, not once did the artist exaggerate. Her impersonation throughout was well tempered and rounded and, therefore, intensely human with just the proper emphasis on climaxes. Would that we might say as much for Miss Farrar vocally.

A splendid *Lefebvre* was Giovanni Martinelli. In excellent vocal form, he succeeded in interpreting his rôle both in voice and in dramatic action with imposing forcefulness. His tenor displayed a cantilena that left nothing to be desired, while dramatically he manifested an unusual temperament, modified by more than one well-chosen nuance. An artistic, histrionic figure was the police-monarch *Fouche* of Andres de Seguro, who furthermore gave a finished vocal interpretation. The rich tenor of Paul Althouse as *Count Neipperg* was displayed to the best advantage, while dramatically the artist exhibited considerable temperament and assurance.

Vera Curtis, who in this performance made her first appearance of the season at the Metropolitan, looked very distinguished and regal as the *Queen Carolina*. *Tonietta*, *Giulia* and *La Rossa* were effectively cast with the Misses Sparkes, Forna and Mattfield, respectively. The imposing figure of *Napoleon* was impersonated with true artistic insight by Pasquale Amato. Nor did the baritone fail to imbue the rôle with much dramatic vocal expression, especially in the middle and lower register.

O. P. J.

"Le Prophète"

Meyerbeer's "Prophète" had its fourth performance of the season on Wednesday evening. Mr. Caruso's *John of Leyden* is taking hold with the public if the crowd of standees occupying every inch of space back of the brass railing signifies anything. It is a fine portrayal on the whole and Mr. Caruso is impressive in the rôle. He sang best the music beginning with the "Sul tuo capo" in the coronation scene, which he gave with restraint and communicative feeling. Mme. Matzenauer's *Fides* is a distinguished achievement, one of the most moving delineations ever accorded the part. She sang it beautifully. Her high tones are perhaps not beautiful, but they are generally true to pitch, and thus do not spoil her performance of the part.

Miss Muzio's *Bertha* was praiseworthy. Mr. Didur's *Count Oberthal* and the *Anabaptists*, Messrs. Bloch, Schlegel and Mardones, were admirable. The "off-stage" *Anabaptist*, Mr. Leonard and the officials, military and otherwise, of Messrs. Ruysdael, Audisio, Reschiglian entirely satisfactory, as were the *Choir Boys* in the coronation scene, sung by the Misses Arden, Tiffany, Egner and Warwick. Mr. Setti's chorus sang wonder-

fully and Mr. Bodanzky conducted the performance as though he believed in this awful music, which we feel certain he does not.

A. W. K.

Caruso in "Marta"

Caruso and Maria Barrientos had things their own way at the fourth performance this season of Flotow's "Marta" at the Metropolitan on Friday evening. Every available inch of standing room was occupied, as well as every seat. Mme. Barrientos sang the title rôle for the first time this season. It is a part in which her unusual vocal attainments shine resplendently. She was obliged to repeat the "Last Rose of Summer" aria. The audience also tried its best to compel Caruso to repeat his aria in the third act. Long after Bodanzky and his orchestra had proceeded with the opera, the audience continued its applause and this was after Caruso had many times come to

CAMPANINI ENDS BOSTON SEASON

Chicago Opera Stars Register Triumphs During the Final Week

BOSTON, March 2.—In this final week of opera by the Chicago Opera Company three performances were devoted to Mme. Galli-Curci, who, following her sensational successes of last week, made three equally sensational triumphs this week, when she sang "Dinorah" at the Monday Matinée, "The Barber" on Thursday evening and "Traviata" at today's matinée. All these performances attracted audiences that taxed the maximum capacity of the house.

It was another tremendous audience that greeted Mme. Melba at the Wednesday matinée, when she made her second and last appearance of the season. Her singing of *Marguerite* in "Faust" last Saturday afternoon made that performance a never-to-be-forgotten joy. She was no less successful on Wednesday, when she sang the part of *Mimi* in "Bohème." The haunting, incomparable beauty of her voice was not the only admirable feature of her performance. The spontaneity and dramatic zeal with which she portrayed the part would serve as a worthy object lesson to many another *Mimi*. The pathos she displayed in Act III was especially convincing, and when singing the "Addio" her voice had a brilliancy, a loveliness and an expressiveness that were of hypnotic appeal.

Forrest Lamont made an acceptable *Rodolfo*. Mr. Stracciari sang the part of *Marcello* in true robust fashion. His manly and pleasing voice was heard to advantage in this music. Myrna Sharlow (her first appearance here as *Musetta*) gave distinction to an oft-times neglected part. She sang it splendidly and acted the part consistently. The general ensemble of orchestra, chorus and lesser parts was praiseworthy.

"The Jewels"

In the evening Wolf-Ferrari's melodious and melodramatic "Jewels of the Madonna" was produced, with Miss Raisa in the part of *Malliea*. George Hamlin was *Gennaro*; Rimini the *Rafaele* and Louise Berat, *Carmela*. It served as another triumph for Miss Raisa, although it seemed to us that the part fitted her less well than others she sang last week—*Aida*, *Isabeau* and *Santuzza*. It was Mr. Hamlin's first appearance in opera here. He sang the part of *Gennaro* in highly acceptable fashion. Mr. Rimini's *Rafaele* was thoroughly effective. Miss Berat, apparently suffering from a cold, could do little more than ramble through the part of *Carmela*.

The chorus, as in many previous performances of the season, distinguished itself.

W. H. L.

the footlights and paid his acknowledgments to his admirers. The balance of the cast sustained their respective parts admirably, Flora Perini singing *Nancy*, Didur *Plunkett*, Malatesta *Tristan*. Laurenti and Reschiglian completed the cast.

D. L. L.

"I Puritani"

"I Puritani" had its second revival on Wednesday evening. Conscientious objectors to this melodious type of work might as well be resigned, for there is no denying that Bellini's music, and the singers, gave vast pleasure to the unusually large audience.

Mme. Barrientos as *Elvira* carried off the largest share of the honors, while Lazaro claimed his portion of the clamorous applause with his robust top notes. The newcomer, Lazaro, has a naive manner that is quite winning. The "Sound the Trumpet" duet was stirringly sung by De Luca and Mardones. Perini, Bada and Rossi completed the cast. Moranzoni conducted.

A. H.

Rabaud's "Marouf" was given its fifth hearing at the popular-priced Saturday night performance on March 2. Mme. Alda and Mr. De Luca both sang with unusual brilliance and the opera went with more dash than at any of the previous hearings. Messrs. Chalmers and Bada did excellent work in small parts. Mr. Monteux conducted.

J. A. H.

"Il Trovatore" was sung on Monday night, Feb. 25, before a large audience. Miss Muzio again appeared as Leonora, Mme. Matzenauer as *Azucena* and Messrs. Martinelli and De Luca as *Manrico* and *Count Di Luna*, respectively. Mr. Papi conducted.

SUNDELIUS AT COLUMBIA

Soprano Delights Capacity Audience in Attractive List of Songs

Marie Sundelius is a prime favorite with the music-lovers of Columbia University. That fact was again conclusively demonstrated when the Metropolitan soprano appeared in recital on Saturday evening, March 2, in Horace Mann Auditorium, under the auspices of the Institute of Arts and Sciences. She was fervently applauded by a very large and not very discriminating audience. Mme. Sundelius' singing held its customary charm and her voice was as beautiful as ever. Her hearers, however, found the greatest measure of delight in the comparatively insignificant items on her program. When will the average audience learn to gage the difference between such a master-song as Fauré's "Après un Rêve" and such trifles as Bemberg's "Le Neige" or a "Zuni Indian's Blanket Song"?

To our mind Mme. Sundelius was at her finest in the Fauré song, Debussy's fine "C'est L'extase Langoureuse," Charentier's "Depuis le Jour" and an enchanting group by Grieg, including the glorious "A Dream," "God Morgen," and "Tak for dit Rad." The Peterson-Berger "Titania" was another delight. Her American group included songs by Dagmar de C. Rybner, H. T. Burleigh, Brewer, Carl Busch and Mary Helen Brown. An opening group contained Old English and Irish songs and an aria from the "Magic Flute."

Mary Capewell accompanied excellently.

B. R.

Mischa Elman on Long Southern Tour

Mischa Elman, during his trip through the South last week, played to the largest house which ever turned out in Baton Rouge, La., at a concert given in Garig Hall, under the auspices of the Louisiana State University. The success of this concert was due to H. W. Stopher, manager of the Lyceum course of the Louisiana State University. Mr. Elman also played at Whitworth College, Brookhaven, Miss. His annual concert in New Orleans, under the management of Harry Brunswick Loeb, was also a great success.

Anna Case Leaves for West

Anna Case, soprano, left New York recently for concert engagements in Sioux City, Iowa, and Milwaukee, Wis. Returning, she will give a song recital in Manchester on March 12. These are Miss Case's last three dates for the next month, as her time will be occupied in making her first motion picture. It is expected the picture will be finished some time in April, when Miss Case will leave for another concert tour, which will include Toledo, Ohio; Lynn, Mass.; Columbus, Ohio; New Brunswick, N. J., and Bridgeport, Conn., as well as several May festivals.

RUSSIAN SYMPHONY OFFERS NOVELTIES

Willeke Reveals Impressive Qualities as Soloist at Altschuler Concert

Russian Symphony Society, Modest Altschuler, Conductor. Concert, Carnegie Hall, Saturday Evening, March 2. Soloist, Willem Willeke. The Program:

Symphony, "Ilia Murometz" (new first time), Glière; Concerto for Cello and Orchestra (new, first time; cadenza arranged by Mr. Willeke), Jérôme, Mr. Willeke; Suite, "Middle Ages," Glazounoff; Tone Pictures, "Christmas Eve," Rimsky-Korsakoff; "The Russian Easter" (adapted for orchestra by Modest Altschuler), Rachmaninoff.

If Mr. Altschuler's two novelties did not strike fire, at least one of the compositions marked "first time" served to exhibit some of the finest qualities of the soloist, Willem Willeke. Every vestige of the restraint that sometimes besets ensemble artists disappeared in the free-moving vigor of Mr. Willeke's playing. His vehicle, the concerto of the Hungarian, Guillaume Jérôme, provided him wide opportunity, of which he took full advantage. The work has considerable melodic appeal, although the flow at times rather labored in its continuity. The orchestra is treated skilfully, if conventionally, and at times with a heavy hand.

The other novelty was a part of Glière's "Ilia Murometz" Symphony. The composition, judging from the fragment, is typical of the output of the unorientated group of Russians, adroit, charming, yet lacking in vital essentials of native individuality. The music is descriptive of the legendary hero of the court of Vladimir and his exploits, culminating with the slaying of Solovei, the savage brigand. The movement played by Conductor Altschuler seemed to concern the festivities given by Vladimir and Ilia's vanquishing of the evil Solovei before the nobleman. Some passages of sombre liturgical beauty illuminate the verbose score.

The novelties, the "Christmas Eve" Suite and his own effective adaptation of the Rachmaninoff "Easter Feast in Russia," were conducted by Mr. Altschuler with warmth and understanding. He received the cordial personal reception that he deserved.

A. H.

GODOWSKY IN INDIANAPOLIS

Scores in Interesting Program—Music Club Gives Organ Recital

INDIANAPOLIS, IND., Feb. 28.—Leopold Godowsky scored a tremendous success at his recital at the Murat Theater on Sunday afternoon, Feb. 24. The program included all the numbers revealing his mastery of the piano, the Schumann "Carneval" standing out especially as a superb piece of work. Other numbers were by Chopin, Brahms, Liszt, Mendelssohn, Schubert-Tausig and his own "Humoresque" from "Miniatures."

The organ section of the Matinée Musicale presented a Bach program on Wednesday afternoon, Feb. 27, at the All Souls' Unitarian Church. Those contributing to the program were Mrs. Amy Morrison, Mrs. Carrie Hyatt Kennedy, Mrs. Charles Teeters, Mrs. S. K. Ruick, Mrs. Roy Burtch, Ella Schroeder and Jeannette Vaughan.

P. S.

Violinist Brings Third Suit Against Insurance Company

Alfred Miesto has entered suit for a third time against the Commercial Union Assurance Company, Ltd., of London, to recover \$2700 insurance on three violins which were destroyed by fire. Under a decision of the Appellate Court, the suit will be tried in the Supreme Court. Two verdicts have already been set aside. The insurance company refuses to pay on the ground that Miesto overvalued the violins, and supports its stand by the plaintiff's own valuation before a customs official.

Martinelli Engaged for Many Festivals

Giovanni Martinelli, tenor of the Metropolitan Opera Company, has been booked for the following festivals this May: Northampton, Mass.; Newark, N. J.; Richmond, Va.; Akron, O.; Ann Arbor, Mich. and Montreal.

Marguerita Sylva Finds No Difficulty in Playing Triple Rôle

Wife and Mother and Artist
Is This Fascinating Prima
Donna, Whose "Carmen" Has
Delighted Opera-Goers in
Every Great Capital of Europe
—She Gave Up \$200,000 in
Contracts for the Sake of Her
Babies—Will Spend This Year
in America

"SHE gets more out of life than there is in it!" exclaimed the woman in the next seat.

The place was the Lexington Theater; the time the closing night of the Chicago Opera Association's season; "she" was Marguerita Sylva, welcomed once more as *Carmen*, after an absence of more than five years from America.

The woman in the next seat had been observing the stage box where was seated Mme. Sylva's extremely good-looking young husband, Captain Bernard N. Smith of the Aviation Corps, United States Marines, and former attaché of the American Embassy in Paris; she had been listening to her hostess tell about the two adorable babies who have been responsible for Mme. Sylva's infrequent operatic appearances in the last two years, and she had been participating in the welcome that opera-going New York gave to one of the most fascinating *Carmens* of this decade. Do you wonder at the exclamation?

Personally, I believe the reason that Marguerita Sylva gets so much out of life is because she is willing to make lavish investments of herself in "the stuff life is made of." She is not afraid of living fully. On the other hand, it may be because she possesses superb capacities. In a world headed toward specialization it is interesting to find some one who can be a wife and a mother and an artist at the same time.

"It is difficult, of course," Mme. Sylva admitted when I talked with her one afternoon in the big, roomy house at 322 West Seventy-seventh Street, which she has taken temporarily, because "an apartment isn't the right kind of place for children." "I have had to give up engagements, many of them, for the sake of my babies, but they are worth it. Don't you think so?"

They certainly are. Marguerita Sylva Smith, 2d, and Daphne Smith are two adorable, roly-poly, healthy specimens of babyhood. Their mother gave up more than \$200,000 in operatic contracts on their account, contracts that included two South American tours, so it may be readily seen that her babies are more popular with Mme. Sylva than they are with the opera-loving public of South America.

Glad to Be in America

"But to be a mother it is not necessary to cloister oneself, not at all," Mme. Sylva believes. "I sang at the Opéra Comique in Paris until the latter part of May, when I came back to America. All through the summer I sang for Red Cross musicales and other war relief benefits. Daphne was born in Washington in December. During the months before my first baby came I learned two new rôles. Then it was that I studied 'Samson et Dalila' with Saint-Saëns in Paris."

"Was I glad to get back to America? My dear, I could have kneeled down and kissed the ground, I was so happy! And I am especially glad that I am the wife of an American. They are the best men in the world. My husband is not in the least jealous of my career. I told him before our marriage that I would wish to continue singing and he said that in America it is distinguished for a woman to continue her career if she is successful in any of the arts. I shall continue so long as the public is happy in hearing me."

The reception given the "most fascinating *Carmen* of the stage" on her appearance here with the Chicago company should serve to convince Mme.



Photo by
White
Studio

On the Left Is Seen Marguerita Sylva, as Mrs. Bernard Smith, Wife of Captain Smith of the United States Aviation Corps, with Her Two Babies, Marguerita Sylva, 2d, and Daphne; on the Right Is Marguerita Sylva as "Carmen," in Which She Was Heard on Her Recent Reappearance in New York



Photo by Davis & Sanford

Sylva that her retirement from the stage will never take place if the wishes of the public are consulted.

"A husband and babies take up one's time, naturally," Mme. Sylva says, "but, on the other hand, they are great time-savers. Think of all the men who are continuously trying to make love to successful singers. Now I am rid of all those men, and, oh, the time it saves one! No more must I bother with 'mash' notes and flowers and jewels that I do not wish. It is delightful, and so very restful."

The soprano's reappearance in New York was to have been made in the title rôle of "Cléopâtre," but the scenery, shipped on from Chicago before the season opened at the Lexington, is still lost "somewhere in America," so it was as *Carmen* that Mme. Sylva was once more welcomed.

They Keep Her as "Carmen"

It was a keen disappointment, for this creator of a most convincing *Carmen* is a bit tired of impersonating the alluring young jade of Seville.

"With me *Carmen* is like the woman parts to Julian Eltinge—they never let me do anything else," Mme. Sylva confided. "Here I was sure of getting away from it, and see what happens! Always I must do *Carmen*. I go to the Grand Opéra, they engage me for four rôles, the first of which is *Carmen*. I sing it. The audience is wildly enthusiastic. After the performance the manager says to me, 'Madame, you need not trouble to prepare the other three rôles. The public much prefers you in *Carmen*. I am keenly disappointed, but what can I do? It is always so. Always they wish me to sing *Carmen*. I wish I might belong to a stock company and sing a new rôle every night.'"

Mme. Sylva is a Belgian, born and educated in Brussels. The family home and property in Brussels are now in the hands of the Germans, and Mme. Sylva has made a little home for her mother in the south of France.

Her first appearance was made as *Carmen* in the Opéra Comique, but when she first came to America she sang only in light opera. Later she sang at Covent Garden, London; at the Metropolitan in New York and, several seasons back, with Mr. Campanini's forces in Chicago. Since her appearance in Chicago Mme. Sylva has appeared with brilliant success in the important opera houses of France, England, Belgium and Germany. She has been decorated by royalty and her *Carmen* is famous throughout Europe.

I asked about Mme. Sylva's plans for the future.

"For a time I shall stay in this country," she said. "The Opéra Comique wishes me to return to Paris, but I want to keep my babies here and I must not be separated from them; they are too young. Much depends on how soon my husband goes over into active service. I may make the South American tour, but my plans yet are very indefinite. It

is probable, however, that I shall sing in Chicago next season."

During the summer, Mme. Sylva will pose for motion pictures at her summer home at Lake Mahopac. Her film of "Carmen," taken by the celebrated Cines Company in Spain last year, was privately shown last week and evoked unstinted praise from the cinema critics of New York.

"Do you want your little daughters to become singers?" I asked.

"Indeed, yes," Mme. Sylva laughed.

PLAYS NATIVE WORKS UNDER MOLLENHAUER

New England Orchestra Wins High Praise in Concert— Has Gifted Aides

BOSTON, March 2.—The New England Orchestra of Boston, Emil Mollenhauer, conductor, gave a concert on Feb. 24 in the Colonial Theater for the benefit of the Massachusetts Committee for the relief of Italian War Refugees. The orchestra was assisted by Carmine Fabrizio, violinist; Alfred DeVoto, pianist, and two members of the Chicago Opera Company, Myrna Sharlow, soprano, and Vittoria Trevisan, baritone.

This orchestra was founded in November, 1916, by the Boston Musicians' Relief Society, under the leadership of Mr. Mollenhauer. Its personnel consists of seventy-five experienced players. A foreword in yesterday's program tells us that "The orchestra was formed to develop and promote the science and art of performing classical music among the professional instrumentalists of Boston, and the encouragement and appreciation of good music by the people. It has been felt by many that there was a call for an orchestra of this character, to perform works of lighter classical programs which are not generally given by our orchestras, especially works of our American composers of worth, which have been somewhat neglected. The programs will also include the works of the best European composers. Through the kind interest of Mr. George W. Stewart, we have the use of his library, one of the most complete in the country. It is the hope of the committee in charge, to be able to give a series of concerts at popular prices on Sunday afternoons within the near future."

Yesterday's performance gave unquestionable proof of the ability and timbre of this organization. In a program that included Chadwick's Overture "Melpomene," Hadley's Suite "Atonement of Pan," and other numbers by Wolf-Ferrari, Mascagni, Svendsen and Bolzoni, Mr. Mollenhauer conducted his men

"Let me tell you that little Marguerita already sings many things and she is but two years old. Just think, when I become an old lady," her eyes twinkled mischievously, "what excitement it will be to watch my daughters becoming artists."

Which is all right in theory, of course, but Marguerita Sylva isn't the kind that grows old. Some way, the years have a habit of slipping over the head of a woman who has this prima donna's outlook on life.

MAY STANLEY.

through a performance that stamped this organization with the high mark of artistic efficiency. It is to be hoped that the orchestra will receive the support that it deserves and needs.

Mr. Fabrizio and Mr. DeVoto played two movements of the Lekeu sonata. Mr. Fabrizio's violin playing is well known in this city, but, undoubtedly inspired by the superb pianism of Mr. DeVoto, he rose to unusual heights yesterday in a performance that was brilliant and exceedingly convincing. A velvet-like tone, a clear conception of the rare beauties of this work and authority and dash in the last movement, were conspicuous features of his excellent performance. Both artists were received with unusual enthusiasm.

Miss Sharlow, pleasurably remembered from many sterling performances with the old Boston Opera Company, sang the familiar aria from "Pagliacci," and charmed her listeners with her beautiful voice. She was recalled many times, and added an extra. Mr. Trevisan gave a spirited delivery of the *Figaro* aria of Mozart.

The audience was large and exceedingly enthusiastic.

W. H. L.

Altschuler Forces Engaged for Richmond's May Festival

The Russian Symphony Orchestra, Modest Altschuler, conductor, will be heard at the Richmond (Va.) May Festival, which has been arranged this year to take place on April 29, 30 and May 1 in order that the Wednesday Club may avail itself of the orchestra's services while the latter is on its Southern tour. Another engagement made with the office of John W. Frothingham, Inc., calls for the appearance of Emma Roberts, contralto, on the opening night of the festival.

Springfield Soprano Weds

MERIDEN, CONN., March 4.—Madeline Grace King, well known as a choir and concert singer in Springfield, was married to Winfred H. Lockwood of this city on Feb. 24. The couple will make their home in New Haven.

W. E. C.

Yvonne de Tréville, coloratura soprano, is to be the guest of honor of the New York Vocal Teachers' Association at its reception on the evening of March 12.

Two Conductors Extol French Music In Their Philadelphia Concerts

Damrosch Gives an "Entente Program" with Frances Starr, Actress, as Feature—Stokowski Presents Unhackneyed Works, with Carlos Salzedo as the Soloist—Ysaye Makes an Old-Time Sensation—Anna Fitzu Aids Virtuoso

By H. T. CRAVEN

Philadelphia, March 4, 1918.

IN their choice of soloists for last week's concerts here, both Leopold Stokowski and Walter Damrosch accented the element of novelty, and curiously enough and quite without collusion, both conductors paid tribute to the music of France.

Mr. Damrosch's program at the Academy of Music on Wednesday afternoon was pro-Ally, pro-civilization. The exclusively orchestral numbers were derived from Entente sources, French, Belgian and British. The special stellar feature was the recitation by Frances Starr of Emile Cammaerts's exquisite patriotic poem, "Carillon," for which Edward Elgar has furnished an instrumental background. The occasion was thus particularly illuminating to playgoers who have hitherto regarded the actress as an exponent of the prattling prettiness of such sugary rôles as Mr. Belasco has often seen fit to assign her. The wisdom of drafting an interpreter for this work from the legitimate stage rather than from the hybrid province of music drama was manifest. Demands were made on the finest histrionism. The broad methods of even the best actor or actress in opera would have been out of place.

The composer had discerningly appreciated the situation. Elgar's score is not in the nature of an instrumental accompaniment. His music serves as a prelude to the poem, as interludes, and as an epilogue. His form was therefore admirable, but as so often in Elgar's work, the vital inspiration was lacking. Chimes are naturally employed to give descriptive color. The orchestral climaxes are correctly timed. The musicianship is clever and duly "modern." And still it's a pity that a composer, with more native fire than the somewhat stodgy Elgar had not been entrusted with this glowing material. The prime success of the whole offering was jointly achieved by Miss Starr and the poet.

Mr. Damrosch's refreshment of the sensibilities with Rabaud's Second Symphony, which succeeded "The Star-Spangled Banner" on the program, was entirely welcome. The work, by reason of the current productions of "Marouf" acquires a special interest. Moreover, the symphony is worthily typical of the composer's opulent polyphonic equipment. Brilliant orchestral effects are achieved with masterly authority and, if the melodic inspiration is occasionally conventional, the piece as a whole has dignity, force and charm. Certainly it is vastly superior to the majority of the Saint-Saëns symphonies that have been heard here. Mr. Damrosch read it with sympathetic clarity and his excellent orchestra invested the well-wrought and vigorous first movement with a wealth of tone.

Recognition of poetic talents of Lekeu was accorded in the haunting and tender adagio for strings, given with enchanting daintiness. The concert closed with Debussy's "Afternoon of a Faun," and his less familiar tone picture "Fêtes."

On his next visit here on April 3, Mr. Damrosch will bring forward Amelita Galli-Curci for her first appearance in this city. Cleverly enough, in the midst of all the furor which the coloratura soprano seems certain to evoke, the conductor will at the same time submit a quartet of Wagnerian numbers. A musical feast of this particular variety has been denied Philadelphians throughout the season. Shying at Wagner is a current practice. Under the shimmering wings of Galli-Curci, Mr. Damrosch will pay his respects to an unwarrantable victim of foolish prejudice.

Stokowski's Program

French musical art as Mr. Stokowski exemplified it on Friday afternoon and Saturday evening in the Academy gave an incorrect impression of fragility.

Save for the stimulating performance of Berlioz's "Carnaval Romaine" overture, which closed the bill, the Philadelphia Orchestra's endeavors proved deficient in substance. Musical lingerie, dainty enough, and expertly fashioned, but without vital incandescence prevailed. The symphonic offering was Saint-Saëns No. 2 in A Minor, a work evincing much structural ability, but a marked indifference of inspiration, considering this composer's eminence. Mr. Stokowski expended gracious art on the reading, which was rewarded with such emphatic applause that the whole orchestra was summoned to bow its acknowledgments. In the words of a discerning auditor, "the enthusiasm must have been aroused solely by the quality of the interpretation." The naïveté of Grétry followed the mildness of Saint-Saëns. Three excerpts from "Céphale et Procris," "Tambourin," "Menuetto" (Les Nymphes de Dianas) and "Gigue," were given with polished Old World elegance.

The soloist, Carlos Salzedo, the harpist, accentuated the purling sweetness of the occasion. Mr. Salzedo performed his part with sterling competence.

The dances, "Sacree" and "Profane" of the composer of "Pelléas," betray certain expected characteristics of subjective poetry, but, they are much more saccharine than the bulk of Debussy's work. The orchestral writing has considerable distinction and is accorded a prominence, denied in Ravel's "Introduction and Allegro," the soloist's other offering, in which harp pyrotechnics, standing alone, are mostly ineffective, for all their daintiness.

Ysaye Acclaimed

The tumult and the shouting regarding young Russian violinists having temporarily subsided a little, Eugene Ysaye appeared for the first time this season at the Academy of Music on Wednesday night.

His inflexible artistic sincerity is still a source of deep gratification. His is a masterful figure in the world of music, so mighty indeed that memory of the glorious heights which he has scaled is apt to weaken the hand of criticism. Of late, unevenness has often marred his performances. Playing at his best he is unchallengeable. In a less exalted mood a growing "scratchy" quality is disconcerting. There were evidences of this defect at times in this recital.

His program was of thoroughly impressive stature. It was long, varied and exacting. Inspiring visions of the old Ysaye were evoked by his treatment of the now hackneyed Wieniawski Concerto No. 2. There was clear classic elegance in his playing of the Beethoven Romance in G. Other numbers were the Wagner-Wilhelmj "Albumblatt," a Chopin-Ysaye waltz, Fauré's "Berceuse," the violinists' own haunting "Lointain Passé," and Wieniawski's spectacular polonaise in D Major.

Anna Fitzu, the American soprano, was also a soloist. Her voice made an agreeable impression at the Ysaye concert. The upper register is brilliant and true. She followed the reprehensible practice of changing her program without notice, and just as her audience was expecting the fireworks of Arditi's "Il Bacio" she launched into the even more familiar notes of the "Bird Song" from Pagliacci. Much exploited though it be, this is a difficult number, and it may be said of Miss Fitzu that she sang it as well as most Neddas. For additional offerings were Grant's "Spring," Massenet's "Ouvre tes Yeux Bleus," Maxwell's "Dear Gracious Hand" and Liza Lehman's "The Cuckoo."

M. Dambois furnished the Ysaye accompaniments. Beryl Rubinstein, originally booked for some piano solo, was not present.

FLORENCE NELSON GIVES AN ENGAGING RECITAL

Soprano Reveals Gifts in Program for Benefit of Tobacco Fund for Overseas Forces

Florence Nelson, soprano, was heard in recital at Mehlman Hall on the evening of March 1, the recital being the first of a series which the singer is to give, to assist in providing tobacco for our overseas forces.

Miss Nelson has an excellent voice of agreeable quality which was not heard to best advantage in the low-ceiled room in which her recital was given. She showed considerable interpretative ability and although her program was not arranged with the best climactic effect, her singing was interesting. She has, however, the distressing habit of carrying her medium register up to the top of her voice. In piano passages her high notes were placed with a beautiful roundness which showed how effective the voice might be if differently used. In spite of several impure vowel-sounds, her diction was clear.

In the "Addio" from "Bohème" and Micaela's aria from "Carmen," Miss Nelson exhibited a marked ability for operatic music which points to the fact that she might win success in that field. Of her songs, the old French "Maman, Dites-Moi" and Rimsky-Korsakoff's "Eastern Romance" were the best. The latter had to be repeated. As a whole, the singer's work was above the average and it seems probable that a future awaits her in whatever field she chooses.

Norman Winter at the piano, gave the singer adequate support, but was inclined to play too loudly.

Illinois Soprano Weds Soldier

ROCKFORD, ILL., Feb. 27.—The marriage of Fern France, a prominent local singer, to Corporal Harry Halton, of Camp Grant, took place Feb. 21. The bride is a member of Mendelssohn Club and the Singers' and Players' Club and

is soprano soloist at Emmanuel Lutheran Church. She is a pupil of Mrs. Maude Fenlon Bollman. Corporal Halton is from Salt Lake City, Utah, and is with the 343rd Ambulance corps. They will reside in this city while Corporal Halton is stationed at Camp Grant and Mrs. Halton will continue her activities in local musical affairs.

Bridgeport Symphony Gives Concert

BRIDGEPORT, CONN., March 4.—The Bridgeport Symphony Orchestra, John J. Reynolds, conductor, gave a concert on the afternoon of Feb. 27 in conjunction with the Wednesday Afternoon Music Club. Besides the orchestral numbers, members of the club were heard in solo and ensemble numbers. Those taking part were Mrs. Frank Munich, Mabel Smith, Margaret Hughes and Catherine Russell, sopranos; Lottie Weltner, Grace Lake and Mrs. Lucien T. Warner, contraltos; Mrs. Mollie Daley Ogren, organist; Mrs. Robert Wheeler, Rhey Garrison, Mrs. Elmer Beardsley, pianists; Hilding Gustafson, violinist, and John Patuzzi, cellist. The orchestra offered Schubert's B Minor Symphony and the overtures to Mozart's "Figaro" and Weber's "Oberon." W. E. C.

May Mukle Delights Members of Detroit Tuesday Musicales

May Mukle delighted the Tuesday Musicales of Detroit, Mich., on Feb. 26, when she was presented in the club's only artist recital of the season at the Hotel Statler. Her brilliant playing and rich tone aroused enthusiasm, and she had to repeat numbers and respond to several encores. Able accompaniments were played by Mrs. Martha Hohly-Wiest, one of the most gifted of Detroit pianists.

A benefit concert will be given in Aeolian Hall Saturday afternoon, March 30, under the auspices of the American Friends of Musicians in France. Taking part in the program will be the Flonzaley Quartet, the Trio de Lutèce, Helen Stanley, soprano; Jacques Thibaud, violinist, and Maurice Dumesnil, pianist.

CONCERT-GOERS AGAIN WELCOME VERA BARSTOW



Vera Barstow, Gifted American Violinist

Having fully recovered from her recent illness, which necessitated a surgical operation, Vera Barstow, the well-known American violinist, is again filling concert engagements and winning the favor which has always been accorded her.

Among the engagements which Miss Barstow will fill during March will be a recital at Steubenville, Pa., and a tour in Virginia, during which time she will appear for the soldiers at Camp Lee; a recital at Philadelphia and one in Duluth, Minn., following which she will be soloist at the annual recital of the Banks Glee Club in Carnegie Hall.

GIVE PROGRAM OF WORKS BY CHARLES T. GRIFFES

Eva Gauthier, Michio Itow and the Composer Collaborate in Concert at MacDowell Club

A program of compositions of Charles T. Griffes was given before a large and interested audience at the MacDowell Club on Tuesday evening of last week, with the composer at the piano, Eva Gauthier singing a number of songs and the Japanese dancer, Michio Itow, interpreting a "mime-play" called "The Spirit of Wine." The songs were the five "Japanese and Chinese Poems" based on five and six tone scales, which Miss Gauthier introduced at one of her Aeolian Hall recitals earlier in the season. The piano pieces included the "Barcarolle," "Lake at Evening" and "Scherzo," composed five and six years ago; the "Roman Sketches" and a sonata in one movement completed only last January. Mr. Griffes' work is by no means unfamiliar here in its modernistic tendencies and impressionistic idiom. With certain agreeable and picturesque qualities of its kind as well as fluent skill in its workmanship, it lacks variety, scope, life. The best things heard last week were the songs, already admired for their atmosphere, and the earlier-written piano sketches. Ravel has done to far better purpose what Mr. Griffes strives for in the "Roman Sketches" of white peacocks, fountains, clouds and so on, while the sonata, after ten minutes' wandering in the nowhere, ends without any disclosure of musical beauty or tangible invention. Mr. Griffes played his pieces with delicacy and tenderness, while Miss Gauthier's accustomed art was utilized to the advantage of the songs. H. F. P.

Dr. Lulek Soloist with Cincinnati Symphony in Oxford, Ohio

Dr. Fery Lulek, baritone, was soloist with the Cincinnati Symphony Orchestra in Oxford, Ohio, on Thursday evening, Feb. 28. Henry Hadley conducted the orchestra on this occasion. Dr. Lulek was warmly applauded after his offerings. His concerts for next season are being booked by Winton & Livingston, Inc.

AIR VIBRANT WITH SONG IN NEW ORLEANS

Impressions of the Crescent City, "Where Everybody Sings, Once Away from Canal Street"—The Famous Opera House, Home of French Opera in Old Days, Now Locked to Public—City's Other Great Boast, Eating-Places Where Dinner Is a Veritable Symphony—New Orleans a Rich Field for Collector of Folk Songs—An Unsuccessful Search for Data About the "Place Congo"

By HENRY GIDEON

"THIS N'Yawleens is sure one jay town!" said the man from Skinnersburg, Illowa. "Dead, that's what it is, dead and buried. I got in at eleven o'clock Friday night, and there was nothing doing, so I pulled my freight seven o'clock on Saturday morning. I'd heard a lot about the charm of N'Yawleens, but I'm blown if I could see it!"



Constance Ramsay Gideon

It is true that the charm of New Orleans is likely to escape the man from Skinnersburg. In a few hours between trains, one does not see the miles of wide avenues set with palms and oleanders, the stately houses with their broad galleries and their wide sweep of lawn. In the twinkling of an eye one does not find the narrow streets of the Vieux Carré, nor the old courtyards, which, though touched by decay, are still beautiful and stately, despite their broken pavements, their sagging galleries, their silent fountains. There is an unquenchable romance about them, their colored walls still hold the sunlight and the songs of a hundred years ago.

Two of the most charming women in New Orleans guided us through the old French quarter. We saw all the picture-postcard places—of course—the old Absinthe House; Antone's, at whose name America's mouth waters; Napoleon's house, where Napoleon never lived, injudiciously dying before he set sail for New Orleans; the Cabildo, the old Spanish prison, whose grim walls now hold nothing more blood-curdling than the manuscripts of Gottschalk, whose "Last Hope" and "Dying Poet" thrilled our bosoms with such sweet pain—at sixteen! Then our guides led us up a narrow side street, and paused before a high arched gateway. "Now we shall see the most beautiful patio in the city," said one. But alas, the gates were barred. We knocked at a door. A tall old man came out, wearing a frown like the three frowns of Cerberus. "The gates are barred, as you may see," said he. "No one may go in—c'est défendu."



Slave Block, Hotel Royal, New Orleans

"Même pour les étrangers?" we asked mournfully. "For the stranger," he answered courteously, "every gate in the city stands open!" He threw wide the door, bowed with old-world grace, and went back to his work.

And we did indeed find every gate open to us in this most hospitable of cities. But without kind friends and pleasant guides we might have knocked in vain at many a door of old enchantment. For New Orleans guards her secrets jealously. She will not sing you her own songs until she is sure that you are worthy of them; and woe betide the man who digs in her archives and makes a story of her old doings to amuse children of another brood. Him she will cuddle no more, him she will tell no more stories. He shall go supperless and songless to bed!

But to her faithful children she sings all their life long. And when they fall



Jackson Square and St. Louis Cathedral, New Orleans

Joseph and le bon Dié to send husbands. One of the young girls who went often to St. Roch was asked by her companions why she never made the customary request. "I dare not!" she answered.

and Lucie quirked her melodious madness around the X in alt, the janitor may sup his mid-day gumbo and read his *Item*. But one can hardly fancy so. Those locked doors would seem rather to stand sentry over desolation.

Where Everyone Was a Poet

But though the glory of the Opera has departed, the other great boast of New Orleans remains unchallenged. Her Créole cuisine will be a spicy memory when her palm trees are fallen and her patois forgotten. A dinner at Galatoire's or the Louisiane is a veritable symphony, from the opening theme in Gumbo, through the ravishing allegro of Truite Meunière and the andante maestoso of Roast Mallard and Salade Printanière, to the melting finale of petits gateaux and French drip coffee, black as midnight and smooth as velvet. Then there is Bégue's, famed the country over, where one has such breakfasts as no man alive may eat and yet keep his waist-line! In the old times Bégue's "enfants" dined *en famille* at one long table covered with a red cloth; everybody knew everybody else—songs were made and sung there, for *chez Bégue* everyone was a poet (so the old-timers would have us believe). There were hatched great movements and schemes of reform enough to turn the world upside down; and to and fro went M. and Mme. Bégue plying untiringly between pan and plate. The old couple are dead now, alas, their successor has installed a hired waiter and a white tablecloth, and tourists enter uninvited. "Sic transit," says the o.t. sadly. But the Vagabond Vandal is well content, for he goes there not to dream, but to eat.

Nor can one ever forget La Nasa's in the French market, where one drank historic and admirable Chianti and ate equally historic but less admirable spaghetti, the while a young Roumanian taught peasant dances and Roumanian songs and *Doinas*. Nor the Gem Lunch, blest among Lunches for its steaks, marvelous with sauces and (breathe it not abroad) with more than a hint of garlic. One knows Gem Lunches from Boston to Baltimore. But this is a Gem of another water. Once it was the house of a Spanish nobleman. The long dining-hall, sawdusted and many-tabled, was formerly the flagged passageway leading to the patio, once cool with fountains and shaded by palms. It dreams to-day of roast-boiled-and-broiled, and the huge stoves along the wall make an ominous sunset at noonday. The old house itself has laid aside its satins, and has settled down to a comfortable, corsetless existence of Private Dining Rooms and Tran-



Henry Gideon

"Just suppose le bon Dié should get my wishes mixed!"

The Opera's Varied Répertoire

In the old days the chief glory of Louisiana was the opera, the French opera of New Orleans. The whole world went "to hear, to see, and to be seen." One season they would hear "Faust," "Troubadour" and "Carmen." The next season they would hear "Troubadour," "Carmen" and "Faust." For the sake of variety, the third season would bring "Carmen," "Faust" and "Troubadour"—and then the circle would begin again. Opera was really a part of the city's life in those days. Even the Monde de Couleur, the negroes, frequented the gallery, carried home the melodies of Verdi and Halévy, fitted the arias with new words in the patois, and sang the children to sleep with them.

The Opera House now stares at the city like a blind eye. One stands before its expressionless façade and sees in imagination the ghostly desert of red plush and gilded carving, where the moth and the spider play out their little tragedy, and the smell of mildew overtakes and kills the fragile essence of patchouli and musk, while the relentless dust, unceasing, unhurrying, creeps over curtain and cornice, cobwebs flutter from balconies, and echoes play hide and seek in the coulisse. Brrrrr! Let's get out of here!

One may be mistaken, of course. The house may be spring-cleaned daily by a zealous caretaker. Dustless-duster and vacuum-cleaner may cavort superfluously over the already speckless interior. Where *Faust* warbled his soul's unrest

[Continued on page 6]

AIR VIBRANT WITH SONG IN NEW ORLEANS

[Continued from page 5]

sients Accommodated. It may be old romance that flavors its steak so exquisitely. Or again, it may be the garlic. "You will be disappointed in New Orleans," our friends in "the profession" had told us. "You will find it a very unmusical city." We found, in truth, that New Orleans has less than her share of standardized music. There is the usual sprinkling of church quartets, of café orchestras, of young ladies who have "taken vocal" and would be in the opera only that mother says a nice girl's place is in the home. There is a Community Chorus, under the direction of Ruth Harrison, which plays an important part in the city's pageants; a Philharmonic Orchestra of fifty-five pieces (players, not repertoire); a small chorus which, under the direction of Bentley Nicholson, studies and presents little-known Russian music. Save for occasional concerts by visiting artists, this seems nearly to exhaust the list of organized musical activities.

Nevertheless, the city is no more unmusical than is a meadow at midsummer noon. There is a continuous undercurrent of musical murmur, a sort of shimmer of sound, rising from bayou and canebrake, from cabin and kitchen, from chapel and street. The negroes make the air vibrant with their songs and their whistling, and the white people catch the singing fever from the negroes. Everybody sings, once away from the civilization of Canal Street. And even there sometimes a song will rise up, irrepressible as a bird-note, and flutter away over the chimney tops to the fields or the sea. The folk song field in New Orleans is a rich one for a collector who can capture the fugitive melody, the elusive tonality. Several collections have been made already—some valuable books in the Howard Library, and the unpublished but equally valuable collections of such men as Emmett Kennedy and Walter Goldstein, who shared their treasures with us with the proud generosity of the true collector. Others there were who were reported to be very storehouses

of old songs—but the gates of their treasure-caves would not open to our "Sesame!" so we came away empty-eared. Our quest took us down to Elysian Fields, but here, instead of golden harps and angel voices, we found the poor—young and old, white and black—"lifting" coal by the bagful from a loaded car. For the bitter cold had struck New Orleans, too, and found pipes and people unprepared.

Having performed our professional duty (on the night of a torrential rain) and obtained the wherewithal to accomplish a ten days' sojourn in this fascinating city, we sought an opportunity for war work. We hoped to duplicate some of our experiences at Camp Devens (near Boston), where the responsiveness of our soldier audiences had given us something thrilling to remember. But, whether fortunately or unfortunately, the war was a less palpable thing in New Orleans and we yearned in vain. Once we were hot on the trail of a chance to sing at the Navy Yard, when a loving friend who had been there a day or two

earlier warned us off. The dramatic club of which she was a member had essayed a performance of "Ashes of Roses" for the delight and uplift of the sailor boys, but they refused to be either delighted or uplifted until the line, "Pensive, sweet Kit," came to them as "Pencils, sweet kid!"

Try as we might to get a line on the Henry Gilbert ballet to be produced at an early date at the Metropolitan Opera House, we could gather nothing whatever. Henry Gilbert had probably gotten there ahead of us and scraped up every crumb there was. The very name, "Place Congo," has disappeared and the site is marked by a playground (for white children) and called Beauregard Square. Heaven grant to those who witness the performance of the ballet a modicum of the delirious joy we felt on a certain brilliant morning in mid-January when a stalwart negro, in yellow shirt and checked trousers, loomed up in the middle of the square as if in answer to the call to join in the Voodoo.

DR. MILLER GIVES HIS SECOND LECTURE

Discusses Philosophy of His Vocal Art-Science Before Cultured Audience

Dr. Frank E. Miller gave his second lecture on the "Philosophy of Miller Vocal Art-Science" before a cultured audience on Wednesday evening, Feb. 20, at his New York home.

He gave an interesting analysis of the body for the singing act as being dependent on fifteen yokes, which work simultaneously as one great unit of strength. The three great major yokes are the jaw, hyoid and clavicle, and the twelve minor yokes, the ribs which guard the heart and lungs. These ribs represent the graphic lines of dynamic push and pull of air in the lungs on expiration and inspiration.

Dr. Miller also brought out the psychological processes through which one goes in reading music, by nine points. His definition of a singer who is temperamentally correct was quite unusual and very different from the ordinary meaning given it by the public at large. To quote:

"When we say of a singer that he is temperamentally correct it legitimately and strictly means that from every standpoint of scale-making, technique and musicianship in general, the person to whom we have applied the term temperamentally correct is placed on the highest pedestal of artistry because its manifestation and revelation is proven to be correct: it means that every scale that has been sung has been tempered correctly by nature and that every form of musicianship has been obeyed true to nature.

"Now, in all this phenomena it will be observed by a certain movement of the organ of sight, the eye, and in recognition, either of approval or not, that these intervals of a well-tempered scale have been accomplished true to the arrangement of different sense-perceiving scale apparatuses. The eye measures

much finer frequencies than the body, much finer than the voice can make, than the ear can hear, than the body can feel, than the soul can conceive, and the mind alone can comprehend in its various capabilities. It comes to pass then that the eye is the talisman of all its other various methods of finding out the different medias and even measuring of frequencies that give us the correct result of that measure of higher capacities of appreciating temperament.

"The Miller System of Vocal Art-Science teaches a nature system—a natural plan of grasping the physical, psychical and spiritual life which is codified and standardized to the weakest link in the chain of efficiency of the human's content, capacity and capability."

In the vocal portion of the program each singer included in his or her group a composition by Reinhold Herman, the well-known conductor and composer, and Benno Scherek assisted at the piano.

The program was opened by the Philphonia Ladies' Chorus, singing two interesting numbers by Reinhold Herman. Frances Miller, soprano, offered a group of songs by Haile and Mr. Herman, who accompanied her at the piano, following which Franklin Karples was heard in numbers by Herman, Bohm and Oley Speaks, and Hertha Harmon in a group by Schumann and Gretchaninoff and in a traditional Hebrew melody.

Others who were heard in solos were Alfredo Kaufman, baritone; Violet Dalmiel, soprano, and Frederick Patton, baritone. Prominent among the songs were numbers by Mr. Herman who, with Benno Scherek, was accompanist. The chorus closed the program with two numbers by Mr. Herman. Other members of the chorus are Clara Beaudry, Mrs. Elizabeth Branion, Hazel Drury, Bessie Gregory, Mrs. Louis Guineau Myers, Mabel Negley, Mary Powers, Naomi Sanford, Mrs. Ella Van Straten and Mrs. Anita Mason Woolson.

Malden (Mass.) Schubert Club Welcomes Mme. Sapin

MALDEN, MASS., Feb. 23.—Mme. Cara Sapin, prima donna contralto of the old Boston Opera Company, made her first appearance with the Schubert Club, Edward L. MacArthur, conductor, last Monday night, at the second concert of the season, which was given in the Center Methodist Church. Mme. Sapin was heard in "O Don Fatale," from Verdi's "Don Carlos," and a group of French

and English songs by Rabey, Horn and Spross. Her well controlled voice and dramatic interpretation were greatly enjoyed by a large audience. The club of male singers, under the able directing of Mr. MacArthur, sang an interesting list of part-songs with authority and even balance. The accompaniments were played by Earl Weidner, pianist and Marshall Bidwell, organist.

WILLIAMS WITH UTICA CHORUS

Local Philharmonic Gives Handel's "Judas" with Gifted Aides

UTICA, N. Y., March 1.—The Utica Philharmonic Society presented Handel's oratorio, "Judas Maccabaeus," at the Lumberg Theater, Wednesday night, with Evan Williams, the noted tenor, as the star. The other soloists were Margaret Harrison of New York, who substituted for Gretchen Morris; Mrs. M. F. Sammons, contralto, and Dr. Frank P. Cavallo, basso. The last two are local artists. Miss Morris was unable to appear because of illness.

The performances as a whole were delightful and reflected great credit upon the society and its president, Mrs. A. E. MacMaster.

Evan Williams sang extremely well and the applause was so enthusiastic at the conclusion of the number, "Sound the Alarm," that Mr. Williams addressed his audience, telling them that this was the silver anniversary of his first appearance in Utica. He then repeated the number.

The soprano solos were finely sung by Miss Harrison, and Mrs. Sammons and Dr. Cavallo proved again that they are entitled to the popularity they enjoy as soloists.

De Witt Coutts Garretson, former dean of the Central New York Chapter of the American Guild of Organists and organist and choirmaster of Grace Episcopal Church of this city, has tendered his resignation in the latter capacities to accept the position of organist and choirmaster of St. Paul's Cathedral, Buffalo. He will assume his new duties on

May 1. Mr. Garretson has been official accompanist of the Haydn Male Chorus for several years, but resigned about a year ago to give attention to other duties. His boys' choir at Grace Church has been an unusually fine one. M. J. H.

CANTON HEARS ARTISTS

Lashanska and Lindquest, Engaged at Last Moment, Score Success

CANTON, OHIO, March 2.—Owing to the Garfield fuel order, Paul Althouse was unable to fill two engagements here on Feb. 18 and 19. Although all tickets were sold to two audiences and the numbers being two of the regular course, it was impossible to refund the money for tickets owing to the confusion it would necessitate. It was not known until several days before the concert and managers Lundy and Cool, in finding other artists, made a hasty trip to New York, and Hulda Lashanska, soprano, and Alfred Lindquest, tenor, were selected. The chief numbers of Miss Lashanska were aria, "Depuis le jour" from "Louise," by Charpentier, and an aria from "Le Cid," by Massenet. Those by Lindquest were "O Paradiso" from "L'Africaine," Meyerbeer, and "Onaway, Awake Beloved" from "Hiawatha's Wedding Feast," by Coleridge-Taylor. Sidney Arno Dietch was the accompanist.

R. L. M.

American Première of "Le Coq d'Or"

Rimsky-Korsakoff's last opera, "Le Coq d'Or," whose American première was scheduled for Wednesday evening, March 6, at the Metropolitan Opera House, will be reviewed in full in next week's issue of MUSICAL AMERICA.

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DEAR MUSICAL AMERICA:

From time to time I receive complaints that singers, particularly some talented Americans, who are cast for small parts at the Metropolitan, in which they show unmistakable evidence of talent, do not get a fair chance. That is to say, they are not advanced and so given opportunity to rise in their profession, even in the leading opera house in their own country.

It is my conviction that no man in the operatic world to-day would be more pleased to be able to give such opportunities to the younger singers, whatever their nationality, and particularly if they are Americans, than Gatti-Casazza. The trouble lies not with the impresario, nor with the directors, nor with anybody concerned with the management, but with the American public, and especially with the society boxholders, who are almost unanimous in their objection to receive in the more important rôles any singers whom they have been accustomed to hear in minor rôles. I believe, in making this statement, I am speaking by the card.

What did Henry Russell, at that time manager of the Boston Opera Company, say at the dinner of those interested in discussing the question as to whether it was advisable to give all operas in English, as all operas in Italy are given in Italian, in Germany in German, in France in French? At this dinner, by the bye, Tito Ricordi of Milan, Gatti-Casazza, Caruso, Alma Gluck, Riccardo Martin, various editors and a whole host of notables were present. What did Mr. Russell say on that occasion?

"The debut," said he, "of a young Italian girl would crowd the Scala in Milan, even at higher prices, while the debut of a young American girl would empty the Metropolitan in New York."

And Russell was right! Those Italians, knowing that the management would not put up a weakling or a four-flusher for such an important occasion, would crowd the house, so that in after years they might discuss, in their cafés and at home, how they were present at the debut of that great singer, how she was very nervous in the first act, did fairly well in the second, perhaps made a miss in the third, but finally woke up and ended the performance in triumph.

Now Russell's point was that our own talent, whether in the way of singers or players, composers, will never have the opportunity until we get an absolute change of heart on the part of the American public, which we know to-day will accept pretty near anybody that comes with a foreign hallmark, while we almost disdainfully regard some of the best talent we have.

I hold no brief for Mr. Gatti-Casazza, yet it is but fair to him to say that I feel assured that with the realization that the American public was back of him, he would be only too happy to give some of the younger singers in his company a fair chance. As things are to-day he knows that the cry will be, "Yes, it is all very well, but it is not \$6 opera."

Writing of \$6 opera reminds me that that very point is "the nigger in the woodpile" in the recent controversy that has been going on in the *Globe* and some of the other papers, regarding the Spanish tenor Lazaro. Mr. Guard, press agent for the Metropolitan, has written some pretty violent letters protesting

against the treatment the young Spanish tenor has received at the hands not only of some of the critics, but from some of the subscribers who have written to the papers.

Mr. Guard's argument is, "give the young man a chance. He has a fine voice, an agreeable presence, has been accepted in Spain, in Italy, in South America, and undoubtedly, with time and with such a splendid artist as Caruso to model himself by, he will improve." To which the reply is, "All very well, but the Metropolitan Opera House is not a school for tenors or vocal aspirants, and with such a tenor it is not \$6 opera!"

Much is to be said on both sides. In the first place, we must remember that through the war Mr. Gatti-Casazza's opportunities of getting talent are limited; that is, getting them from abroad, which he has been accustomed to do, largely. In the next place, unless a singer has opportunity, how is he going to improve in his profession, except you limit it to "trying it on the dog," in the shape of preventing him from singing except in the smaller towns. Anyway, let us be fair to Mr. Lazaro. We may not admire his method of singing, while admitting that he has a fine voice, but that method is to-day exceedingly popular in South Europe, and especially popular in South America, namely, the method of forcing the upper notes, holding on to them till the breath is positively out of your body. Then the crowd applauds and dances around in a very ecstasy of enthusiasm.

Don't you remember that some time ago I told you the story of how Caruso, when he went to Buenos Aires for the first time, was declared to be an impostor, simply because the people there had his first records, when he used to sing with full voice. When he sang to them he sang with more discretion and vastly improved phrasing. He tells the story himself. It took him a week or more until he finally convinced the press and the audiences that he was the real Caruso, and that he was singing a great deal better than when he made those first records for the talking-machine people.

Incidentally to the discussion going on in the papers with regard to the merits of singers, let me say that considerable bad feeling has been aroused between the friends and managers of certain eminent coloratura prime donne, whose superiority one over the other is the bone of contention. Some insist that Mme. Galli-Curci has been greatly over-praised; that she has not the fine voice that has been claimed. Others are enthusiastic about her. Others champion Mme. Barrientos, and Frieda Hempel. Meantime, all of them are getting a good deal of gratuitous advertising in the press, which will no doubt help the box office receipts.

Personally, I am inclined to deprecate such comparisons, for the reason that they proceed from a basis that is unsound. Each singer has his or her peculiarities, his or her viewpoint with regard to rôles. The very character of the voices differ. You might just as well try to compare beef, mutton and chicken. One person prefers beef, another mutton, another chicken, and there you are.

As far as Mme. Barrientos is concerned, there can be no question that considering that her voice is small, she uses it with marvelous facility and charm. It is a delight to listen to her, because she is a singer. There may be certain imperfections in her singing, which the critic, who is a singing teacher at the same time, may exploit. But take Mme. Barrientos in the broad sense—which is the right sense in which to take her—and she is an incomparable artist.

By the bye, "Strakosch, Ltd.," has written to me to state that the rumor which is going about to the effect that Mme. Barrientos will leave the Metropolitan next season and will be replaced by Mme. Galli-Curci, has no foundation. Mme. Barrientos, according to "Strakosch, Ltd.," has not yet decided whether she will accept proposals for her return to Spain or South America, or whether she will continue at the Metropolitan. Neither is Mme. Galli-Curci as yet engaged by the Metropolitan. Finally, says "Strakosch, Ltd.," in denying this rumor absolutely, Mme. Barrientos wishes it understood that she has the greatest admiration for Mme. Galli-Curci's art.

And who, pray, is "Strakosch, Ltd.," say you? "Strakosch, Ltd.," let me tell you, is a very petite lady who has been connected with musical journals and musicians for some time, and is known to be the press representative for Mme. Barrientos. As Avery Strakosch she is the niece of the old, well-known impresarios of a generation or more ago, Maurice and Max Strakosch. Being a

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 116



Giuseppe Sturani, Leading Conductor of Italian Opera with Cleofonte Campanini's Opera Organization. Formerly at the Metropolitan

small body, but very energetic and enterprising, Mademoiselle Strakosch no doubt thought that it was incumbent upon her to incorporate herself, so she did so in the shape of a limited liability company, and thus we become acquainted with the distinguished concern of press agents, known as "Strakosch, Ltd."

Writing about Mr. Guard's valiant defense of the Spanish tenor, reminds me that there is a growing feeling among newspaper men that a tendency to exercise press censorship is being developed by the Metropolitan.

Mr. Guard has an exceedingly difficult position, a position somewhat different from the one he had when he was with Mr. Hammerstein at the Manhattan, different indeed from that of the average press agent, whose general duty is summed up in an almost superhuman activity and ability to get all kinds of stories relating to the various artists and their performances, into the papers, and thus secure as much free advertising as is possible. Mr. Guard's principal duty seems to be to keep things out of the papers, especially in the way of criticism. To understand the situation, let me say that a regular report is issued from his office to the press with regard to the operas and the singers who will appear in them. Thus Mr. Guard does not seem to have had much opportunity to exercise his undoubted ability for clever writing, of which he gave ample evidence in those interesting letters which he wrote to the *New York Sun* when he was in Paris after war was declared. "There's a reason," as they say, for Mr. Guard's growing "nervosity" with regard to what is written about the various artists.

A scrapbook is kept by the Metropolitan. The artists come and look over this book. Should something of an unfavorable nature appear the artist rushes in

a perfect fury of anger and unhappiness to Gatti-Casazza, who placidly and patiently listens to the tale of woe, which is part of his job. When the artist stops, generally from want of breath, Mr. Gatti-Casazza calls up Mr. Guard and informs him of the complaint of the artist, begs him to attend to the complaint and do what he possibly can to regulate it, prevent any further writing on the same line, and to use his best judgment in the matter. Hereupon Mr. Guard, after various sighs and shrugs, calls up the editor, or the critic, or whoever it may be that he thinks he can reach, and transfers the tale of woe and endeavors either to straighten matters out, as far as they can be, or to argue with the writer or critic.

Now this is all very well and good. There are naturally occasions when a critic may be misinformed or may have made a mistake. Critics are not infallible, and are also apt to forget that a line, a phrase, may influence an artist's career more than they appreciate. With this granted, however, an issue has been finally raised, at the Metropolitan, which amounts to this: Are the critics of the daily and other papers, who write about the performances, competent and honest, or are they not? If they are competent and honest, why should they be constantly exposed to drastic criticism, if when what they write is not entirely satisfactory to the artist or the management. If they are not competent and are not honest, then they should not be permitted to hold their jobs.

In this situation it is proper to ask the question: To whom do the critics owe their duty? To the opera house, to the artists, because tickets are sent to them, or do they owe it to the journals which they represent, and through those journals to the public? Does a critic write

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

to please artists, or to favor managements, or does he write, to the best of his ability, what he thinks? And so far as he knows it, tells the truth?

If the point of view of some of the managers and artists were taken, it might be just as well to abolish the position of critic altogether and simply write out pleasant notices, in which everything that is done is praised or at least "camouflaged," which indeed would not benefit either the management or the artists, for the public would soon lose interest, which to-day, let me say quite frankly to all those concerned, is maintained largely through the press. Let the press once cut down its notices of the Metropolitan, cut out the interviews, the articles, and reduce it all to a system of spineless notice, and the box office would suffer more than the management thinks.

And nobody, I believe, knows this better than their very able, amiable press agent, Mr. Guard.

You have noticed, I presume, that for some time no articles have appeared in the New York Tribune from the pen of its veteran critic, (known as "the Dean," by the bye), Mr. H. E. Krehbiel.

It is reported, and I believe on good authority, that Mr. Krehbiel's career is virtually ended, and that his place with all its responsibilities has been assumed by Mr. Grenville Vernon, a very competent writer and critic of considerable experience, who has been acting as Mr. Krehbiel's understudy for some time. Mr. Krehbiel's friends, I understand, have sent him to Cincinnati, to his brother.

An estimate of Mr. Krehbiel's position and the page he has written for himself in musical history, will not be easy. That he has exercised a large influence, is undoubted. Much of this influence, not only in the way of articles and criticisms, but in the way of lectures and books on music, has been notably good. Unfortunately, this influence for good has been at times offset by the many animosities he had, and which often influenced his writing and at times, impelled him to indict defamatory letters concerning those who had won his dis-

pleasure. No man ever more consistently opposed even the idea that an American composer could exist, than he did.

Taken, however, all in all, and allowing for human fallibility, Krehbiel deserves a prominent place in the musical history of this country during the last generation. His writing was able, interesting and informing. It should be remembered that he lived and worked during a period when from the daily papers' point of view the musical critic was not a particularly important personage for the reason that he neither created business nor did he influence or increase circulation. His pay was very small. People would be surprised if I were to tell them how small a salary Mr. Krehbiel received, considering the great amount of work he did. He certainly contributed greatly, with all his shortcomings, to the power of the Tribune, with which he was connected for so many years.

Some of the prominent artists have been celebrating their birthdays recently, so that we know that the irrepressible and highly talented Geraldine Farrar is just thirty-six years old, and that she was born at Melrose, Mass. At the Opera House they celebrated the event by presenting her with many bouquets.

Only the other day Caruso owned up to being forty-five, which was also celebrated modestly with a few friends, for in these years nobody is more careful of himself than the eminent tenor, who cannot be misled by a birthday or any other celebration, to deviate from the path of strict living which he has enjoined upon himself for some time. I wonder how many people would be willing to live as carefully and as abstemiously as Caruso does?

The general idea of the operatic singer is that he has a royal good time all the time. However artists, especially the great ones, could do their work, go to rehearsals, sing as they do, has not yet entered into the average consciousness. Most people do not even stop to think what it costs these great artists to do what they do, apparently with so little effort.

Gatti also celebrated his birthday early last month, when he owned up to being forty-nine. Well, an impresario at forty-nine may claim to be many thousand years old, for few people have an idea what such a man goes through.

The oldest of the confraternity, it seems, is the ubiquitous Otto H. Kahn, the musical Maecenas, who admitted a week ago that he is just fifty-one.

Well, as the old saying goes, may they all live long and prosper, and—stay in the game!

Frieda Hempel, whose popularity is attested by the increasing enthusiastic audiences that greet her, gave, the other day, her annual recital, which in a measure is taking the place of the annual recitals which used to be given with such success by Marcella Sembrich, beloved of opera-goers. Among the various reviews, which were all more or less highly commendatory of Miss Hempel's art, I find a notice in the New York Sun, in which the following paragraph occurs:

"It can be said that the local operatic stage should be proud of Miss Hempel, which it is not. The reason is not difficult to discover. Miss Hempel's voice is one of remarkable beauty and her technique is of superior quality. Her delivery of the excerpt from Rossini's 'Othello,' was a piece of exquisite art, finished and polished to the last degree. Such singing is rarely heard at the Metropolitan, except when Miss Hempel does it."

What particular information has the critic of the New York Sun which prompts him to state that the local operatic stage should be proud of Miss Hempel, which it is not? Does the critic here refer to the management at the Metropolitan, or to the public. Surely it cannot be the public, for the public without exception is most enthusiastic in applauding Miss Hempel's efforts.

It might be well for the Sun critic to be a little more explicit when he has an opportunity, with regard to why he made a statement which is certainly astonishing to those who know how faithfully and conscientiously Miss Hempel has performed her arduous duties at the Metropolitan during the opening of the season, where a large part of the burden rested upon her shoulders.

Some friends of Dr. Muck have informed me that it is not fair to criticize the eminent conductor for attempting to show that he is really not a German citizen, but a Swiss. According to their story, Dr. Muck has never at any time claimed Swiss citizenship, nor has he at any time made any declaration to the effect that he was averse to assuming

full responsibility for his German citizenship. They insist that the statement made through the press, to the effect that Dr. Muck was in reality a Swiss citizen and therefore that he should not be discriminated against on the ground of his German citizenship, is due to a total misapprehension of the facts in the case.

The claim of Swiss citizenship for Dr. Muck, they insist, has been made only by Mr. C. A. Ellis, of Boston, Dr. Muck's manager, and the manager of the Boston Symphony. He alone, therefore, they claim, is responsible for the statement, and not Dr. Muck, who has never at any time made the claim himself, nor has he at any time, publicly or privately, endorsed it.

Meanwhile, the representatives of the Swiss republic in this country have so far absolutely declined to make any statement with regard to the matter, one way or another. In other words, they have declined to go on record.

There is a magazine called the *Chronicle*. It was gotten out some time ago by a number of ladies and others prominent in society, in order to show the world how a properly written and edited magazine could and should be conducted, as a model for others to follow.

I find, in excerpts which have been sent me, the following from a recent issue of that magazine:

"One has every evidence, from her performance as *Monna Vanna*, that Mary Garden is a meretricious actress, who sings. She belongs to the pyrotechnic Leslie Carter-Nethersole school. The Garden rocket is spent. Such an offense as was her rendition of the saintly wife of Pisa! She was dressed more for conquest than for conservation. She unwittingly substituted the glamor of the Orient for the rectitude of the Renaissance. For vocalism, there was

orgasm. The art of a Garden or a Farrar is as mythical as the accomplishments of the stork or of Kris Krinkle."

I present this as an example of the bad taste, not to speak of the untruthfulness, which is often a distinguishing mark of those amateurs who enter the field of journalism with the idea of purifying it. No fair minded critic on the New York press today, would ever have been guilty of so atrocious a slur on two eminent members of the profession.

So far as Mary Garden is concerned, she is one of the most distinguished artists on the stage today. We may differ with her sometimes with regard to her point of view. One may discuss, if he likes, her vocalization. But her art, its sincerity, and the genius back of it, can never be questioned by fairminded critics, that is by those who are not dominated by the spirit of John Calvin, and who, if they could, would put the legs of a piano into pants, in order to express their sense of the "eminently proper."

As for Mme. Farrar, nobody has differed from her more than I have in regard to some of her performances and also with regard to some of the statements that she has made, particularly on the subject of matrimony. But nobody will deny her talent. Nobody will deny her popularity, nor the wonderful accomplishment that she has made on the operatic stage, which she has always, with all her shortcomings, be they large or small, adorned. That is, I say, nobody with any sense of justice.

The article in the would-be eminently respectable *Chronicle* suggests that it was written by some disappointed spinster, whose hope of "conquest" has passed with the advancing years, and whose mind, through frustrated passion, has become disordered, says

Your
MEPHISTO.

HYDE PARK CHORUS MAKES BOW IN A NATIVE PROGRAM

Treble Clef Club Effects Worthy Début Under Mr. Smallman's Baton—Hackett Among Soloists

HYDE PARK, MASS., Feb. 23.—The Treble Clef Club of Hyde Park, John Smallman, conductor, made an auspicious beginning at its first concert, which was given in the Everett Square Theater on Tuesday evening last. Auspicious not only by the character and efficiency of its work, but by the nature of the program, which consisted entirely of works from the pens of American composers, thereby sounding another keynote of patriotism by making this tribute for the cause of "Americanism in Music."

The club sang numbers by Manney, Bartlett, Brewer and Arthur Bergh. This was its first public performance and, considering the short time it has been organized, the singing reflected great credit upon Conductor Smallman.

The assisting soloists were Arthur Hackett, tenor, and Carmela Ippolito, violinist. Mrs. Margaret Innes, the vice-president, sang artistically a solo part in one of the choruses. Priscilla Alden Evans was the club accompanist; Harris Shaw played for Mr. Hackett's songs and Ethel Damon Clark accompanied the violinist.

Mr. Hackett's songs, all by American writers, were by Gena Branscombe, Mary Turner Salter, Lilly Strickland, Mrs. Beach, Cadman, Gilbert, Fisher and Penn. His singing of them made a decidedly favorable impression upon the audience. He was recalled several times and obliged to add extras to the program.

Miss Ippolito, a talented young miss of fifteen, gave hearty pleasure with her violin solos. W. H. L.

CAROLYN BEEBE IN BROOKLYN

Pianist and Louis Shenk Collaborate in Charming Recital

A charming recital was given by Carolyn Beebe and part of the ensemble of the New York Chamber Music Society on Saturday afternoon, March 2, at the residence of Mrs. Joseph Botsford Whitney, Brooklyn. Louis Shenk, baritone, collaborated with Miss Beebe in making the concert a huge success, and a very competent accompanist was Francis Moore.

Miss Beebe's piano selections comprised three groups of numbers, a Largo by Bach (arranged by Saint-Saëns) and an "Arabesque" by Schumann; a Chopin group, including the Nocturne in G Minor and the Scherzo in B Flat Minor; the moderns being represented by Debussy's "Claire de Lune" and "Le Vent dans

Plaine" and MacDowell's Novelette. Miss Beebe's interpretation in each instance was sympathetic and richly colorful, and her playing was marked with a rare suavity and clarity of tone.

Mr. Shenk's numbers included Beethoven's "In Questa Tomba," sung with fine expression; Handel's touching "Droop Not, Young Lover," and the Scotch "Leezie Lindsay." Burleigh's "My Way's Cloudy" was given with fine local color, and the Wolf-Ferrari "Bacio di Lama" was very well done. Very beautifully sung was Cadman's "The Moon Drops Low," as were also Fay Foster's "Who Will Walk Alone with Me?" and "The Little Ghosts." Tschakowsky's "Pilgrim's Song" completed his program. A. T. S.

HOFMANN THRILLS MILWAUKEE

Pianist Heard in Splendid Recital—Mr. Falk and Colleagues Score

MILWAUKEE, WIS., Feb. 27.—Josef Hofmann, pianist, gave a recital at the Pabst Theater Monday evening, under the local management of Richard Koebner before a sold-out house. Mr. Hofmann won the most brilliant success of the musical season here; his magical technique and power of interpretative expression veritably held the audience enthralled throughout the evening and his playing aroused fervent enthusiasm and plaudits that forced him to repeat and add several numbers.

Afternoon and evening recitals were given in Kilbourn Hall, City Auditorium, Monday, by Jules Falk, the Belgian violinist, assisted by Gertrude Arnold, contralto, and Malvina Ehrlich, pianist. The recitals were under the auspices of Old Glory Circle, Ladies of the G. A. R., and were well attended. The audiences expressed deep pleasure at the high quality of art evidenced in the interpretations of the musicians.

Marta Milinowski, head of the Lake Forest (Ill.) School of Music, gave an interesting program of piano works at Athenaeum Hall, Tuesday morning, under the direction of the MacDowell Club. J. E. McC.

Bronx Druggists Hear Enjoyable Concert

The members of the Bronx County Pharmaceutical Association enjoyed an excellent musicale at Ebling's Hall on the night of Washington's Birthday. An attractive program was commendably interpreted by a number of admirably equipped artists, among whom Julius Schendel, pianist, won and merited particular applause for his fluent deliveries of the Paganini-Liszt "La Campanella," Brahms' B Minor "Capriccio," an "Intermezzo" of his own composition, and other numbers. An exceedingly large audience heard the concert.

With New York Symphony Orchestra

Walter Damrosch
Conductor

BACH'S
"St. Matthew Passion"

Carnegie Hall, March 28

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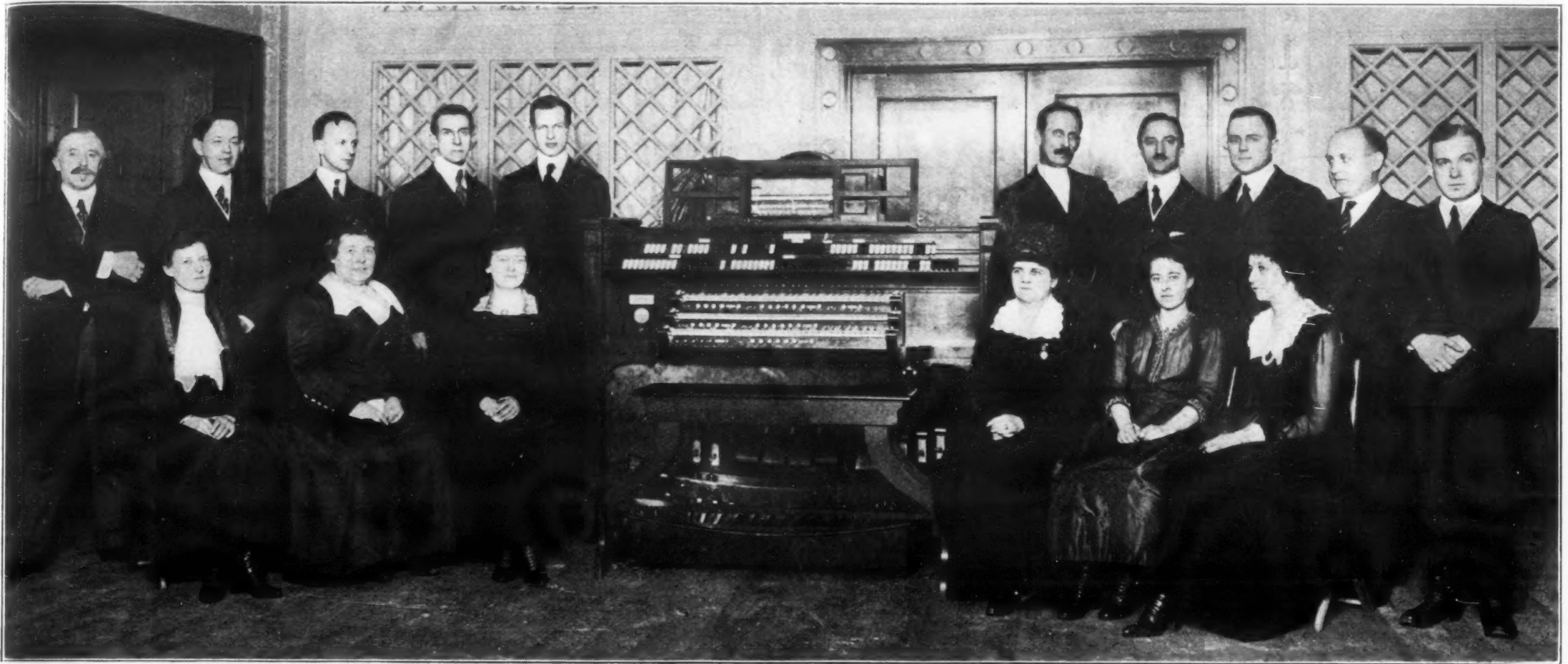
With Boston Symphony Orchestra

Dr. Karl Muck
Conductor

BACH'S
"St. Matthew Passion"

Symphony Hall, Boston
March 26

Prominent Chicago Organists End Novel Recital Series



Chicago Organists Photographed Immediately After the Conclusion of Their Recital Services in Kimball Hall. From Left to Right (Seated): Tina Mae Haines, Mrs. Katharine Howard-Ward, Mrs. George Nelson Holt, Mrs. William Middleschulte, Alice R. Deal, Florence Hodge (Standing): Dr. Francis Henington, William D. Belknap, Hugo P. Goodwin, Walter Keller, Emory L. Gallup, Harrison M. Wild, Allen W. Bogen, Allan Benedict, Herbert Hyde and Mason Slade

CHICAGO, Feb. 28.—A novel series of organ recitals has just been completed at Kimball Hall. On Tuesdays, Wednesdays and Fridays, at noon, between Jan. 22 and Feb. 22, a program of about an hour's duration was given by the best-known organists of Chicago, the proceeds in all cases being donated to local charities. Large, appreciative audiences were the rule, the series providing the

double opportunity to hear good organists and gain a liberal view of the best organ music of all ages. The programs were in the best sense of the word eclectic, running from the earliest of the composers for the instrument to the contemporary moderns. Three organists, Palmer Christian, Dr. Louis Falk and Dr. J. Lewis Browne, all of whom took part in the series, do not appear in the picture.

GUY MAIER TELLS WHAT IT MEANS TO ENTERTAIN MEN "OUT THERE"

Well-Known Boston Pianist, Now Serving With Y. M. C. A. in France, Writes of His Experiences Giving Programs to the Soldiers — "They Take to Good Music Like Ducks to Water," He Says—Varied Roles That Entertainer Must Play to "Make Good" With the Expeditionary Forces

[The following interesting account of experiences met with by Guy Maier, well-known Boston pianist, serving with the Y. M. C. A. in France, was contained in a recent letter to W. H. Luce, the Boston representative of MUSICAL AMERICA, who has passed them on that our readers may share in the interesting descriptions given of life at the front.—Editor of MUSICAL AMERICA.]

Care Y. M. C. A.,
12 Rue D'Aguesseau,
Paris, France.

My dear Luce:

Just a line from an interesting point in France to tell you a little about my work here. I don't know whether you will ever receive this inasmuch as the mails are so upset. I have been over here for six weeks—and have not yet received a single word from America. Pretty tough, isn't it?

Little did I realize what conditions I would meet over here. The need is so great and the capable workers are so few. My "post"—i.e., the place where I shall be stationed permanently, is not yet ready—so meanwhile I am journeying about everywhere amusing the "Sam-mies." It's a man's job, too—because they make such extraordinary demands on a fellow's resourcefulness. To be able only to play Beethoven, Bach, Chopin and Liszt would mean dreary failure over here where the pianos are so unutterably bad, and where the conditions under which one plays are so exceptional. So you see, I must be able to turn my hand to almost anything. Here are a few things that I have been doing during the past few weeks in my wandering about France.

1.—"Delivering" all kinds of addresses—serious, comic, anecdotal, semi-religious and musical, etc.

2.—Holding very large classes for French study in all sorts of places. I

have a curious method of my own—based on rhythm and musical cadence—which the soldiers find very amusing. They all yell together and have a good time, while I make an ass of myself by doing all sorts of contortions to get results. This has the advantage of being educational besides taking the semblance of an entertainment. It works splendidly.

"All in the Day's Work"

3.—"Doing" musical comedy "stunts" of all sorts, including some of the latest hits from "Jack O'Lantern." This sort of thing sets the boys wild.

4.—Leading the fellows in singing the various popular successes of the last two years. When I left America my repertoire was nil in that sort of stuff. Now my greatest fear is that I will not be able to play what the boys request. I know 'em all: "Hello, France," "Smile, Smile, Smile," "Keep the Home Fires," "Little Grey Home," "Where Do We Go from Here," etc., etc., ad infinitum. There is only one which I can't do—and it is the despair of my young life. It is a piece called "Indiana," and all the boys ask for it and I can't get hold of it. Please get and send it at once, or I shall perish! The "boys" are remarkable singers, and take huge delight in it.

5.—I accompany all kinds of people from operatic tenors and first-rate violinists down to ukelele singers and clog dancers.

6.—I "talk" a little about some piano pieces (always in a most informal and non-technical way) and then play them to the fellows. The "piece" which always makes a most tremendous hit is Liszt's "La Campanella," which curiously enough, sounds decently on almost any piano. When the pianos are quite impossible we do vaudeville stunts or anything that comes into our heads.

But it is a very great work. When you consider that in some of the out-of-the-way places where I've been playing the Sammies have had no entertainment

of any sort for three or four months you will realize in a small way what it means to them to have some of us sing, play, recite or dance for them. We can do a great deal, too, for the musical "taste" of America by giving the men the very best as often as we can "force" it on them. You would be quite amazed to see how little "force" is necessary. They take to good music like ducks to water! Last night I had the privilege of playing at one of the big huts with E. H. Sothern, our greatest American actor. He is over here "getting a line" on the kind of dramatic performances the men want, with the idea, of course, of supplying that demand. You would be quite surprised to see the high-class "stuff" which they like.

But I am boring you. I simply wanted to outline briefly the kind of work which I am doing. It is to my mind a much greater work than teaching in Boston and New York, or than giving 100 concerts in America each season. (By the way, we give three or four each day here.)

With best wishes to yourself—to all the musicians of Boston and to my dear old friend, MUSICAL AMERICA.

Sincerely,
GUY MAIER.

P. S.—Have just returned to Paris where I am mailing your letter; two nice MUSICAL AMERICAS awaiting me. I have simply devoured them. In two weeks I have given twenty-five concerts, with not a single evening "free," even in Paris. Here are "samples" of signs at different places announcing us.

E. H. SOTHERN
The Famous Actor
WILL GIVE RECITATIONS HERE
TONIGHT
ALSO
GUY MAIER
The well-known pianist
and
CINEMA.

Isn't it great to be a pianist and cinema?

ALL STAR ENTERTAINMENT
AT
Y. M. C. A.—TONIGHT—7.30
MRS. KOHL—NOTED SOPRANO
MR. STEEL—JOHN McCORMACK No. 2
MR. MAIER—ENTERTAINER
BIG TREAT DON'T MISS IT

You see, I have débuted as a movie pianist and entertainer; enjoyed it tre-

mendously; there was no one else to play, so I pitched in!

Sincerely,
GUY MAIER.

MRS. BOND AT HOUSTON

Composer Leads Fort Logan Soldiers in Singing "The End of a Perfect Day"

HOUSTON, TEX., Feb. 24.—On Friday two programs of Carrie Jacobs Bond song compositions were given before capacity audiences. The matinee, in the Majestic Theater, afforded our people the rare pleasure of hearing the composer-artist interpret and talk quite entrancingly about her song-writing experiences. Other musicians to sing her compositions were Mrs. Graham, Mrs. Norelle Brooks, Mrs. Dan Vickers, Mrs. Buhler, Ruth Thomas Ames, Margaret Scott, Lena M. Mendelssohn, Frances O'Barr, Jessie Hogue, Maydel Ivy, Maizie Parish, Margaret Rubbright and Lily Richards.

In the evening at Camp Logan Mrs. Bond was introduced to the thousands assembled to hear her by the poet-humorist, James W. Foley. The Tex-Y Ladies' Quintet preceded with a short program Mrs. Bond's own appearance on the stage. The enthusiasm of the audience culminated in the spontaneous singing by everyone present of "The End of a Perfect Day," for which Mrs. Bond, with Private Rogers of Hospital Corps No. 30, played the accompaniment. W. H.

WILMINGTON "SINGS"

Whole City Taking Keen Interest in Community Music Movement

WILMINGTON, DEL., Feb. 28.—The "Community Sing" is steadily gaining in popularity in "Powder Town." Begun only eight weeks ago by an assemblage of two hundred in the ballroom of the residence of Gen. T. Coleman du Pont of New York and Wilmington, and personally sponsored by Mrs. du Pont, the idea has permeated the entire city.

At this week's "sing" there were at least 800 persons present in the High School Auditorium, which the Board of Education has offered as a meeting place. Here in Wilmington the old-fashioned "round" seems to be reviving strongly. "Row, Row Your Boat" apparently is the best liked. "Drink to Me Only with Thine Eyes" and "Lucia," the Italian boat song, likewise hold favor. "Sing for Wilmington and Win the War" is the slogan. The chorus is under the leadership of T. Leslie Carpenter, and with John A. Thoms, a pupil of Wassili Leps, of Philadelphia at the piano.

T. C. H.

Several Hundred People Turned Away at

FRIEDA HEMPEL'S RECITAL

AT CARNEGIE HALL

Enthusiastic audience insisting on encores refuses to leave until lights are turned out

Some striking points from the musical comments

W. J. Henderson:—"The local operatic stage should be proud of Miss Hempel. Her delivery of the excerpt from Rossini's 'Othello' was a piece of exquisite art, finished and polished to the last degree. Such singing is rarely heard at the Metropolitan except when Miss Hempel does it."

H. T. Finck:—"It is a genuine pleasure to hear a 'Puritani' aria or the Shadow Song from Dinorah as brilliantly sung as Miss Hempel sang them yesterday."

S. Rawlings:—"Miss Hempel challenged — with the 'Shadow Dance' and — with 'Qui la voce' from 'I Puritani.' She emerged triumphant with colors flying."

THE SUN, WEDNESDAY

HEMPEL DOES WELL IN 'DER NUSSBAUM'

Encore Is Nearest Approach to Song Recital, as Entertainment Is Billed.

ORIGINAL TEXT IS GIVEN

The point at which Miss Hempel's entertainment approached most nearly the true region of the song recital was when she sang "Der Nussbaum" as an encore number. She sang it extremely well, too, and had the courage to give it with the original text instead of in a feeble translation as in the case of Mendelssohn's "Auf der Fluegel des Gesanges."

To turn to pleasanter prospects, it can be said that the local operatic stage should be proud of Miss Hempel, which it is not. The reason is not difficult to discover. Miss Hempel's voice is one of remarkable beauty and her technique is of superior quality. Her delivery of the excerpt from Rossini's "Othello" was a piece of exquisite art, finished and polished to the last degree. Such singing is rarely heard at the Metropolitan except when Miss Hempel does it.

But the fact remains that elegant legato and nice equivoise in phrase do not make the vital needs of a song recital. That peculiar varying of tone to meet elocutionary demands in song interpretation which is called color is one of the most potent elements, and while Miss Hempel has no small skill in this, she did not exhibit a wide range yesterday. Pure tonal beauty she spread lavishly throughout the afternoon, but only in "Der Nussbaum" did she sound the vibrating note of tender and impressive human

YORK HERALD.

FRIEDA HEMPEL SINGS JOYOUSLY AT RECITAL

Frieda Hempel, having finished her work at the Metropolitan Opera, gave a song recital yesterday afternoon at Carnegie Hall. Many of her numbers were of a popular character. She sang three coloratura arias, from Rossini's "Othello," from "Dinorah" and "Puritani." She sang the shadow song "Dinorah," sung here several times recently by Miss Hempel is at her more skill than usual. She sings joyously a light sentimental charm. Many of her numbers, including Rossini's "Othello," were on the program. Her delivery of the excerpt from Rossini's "Othello" was a piece of exquisite art, finished and polished to the last degree. Such singing is rarely heard at the Metropolitan except when Miss Hempel does it.

YORK TRIBUNE, WED.

Music

Frieda Hempel Sings Carnegie Hall—Evening Seat Filled

Hempel, who is to sing season in the fall, drew her first Carnegie Hall audience yesterday. Her performance was a triumph. She sang three coloratura arias, from Rossini's "Othello," from "Dinorah" and "Puritani." She sang the shadow song "Dinorah," sung here several times recently by Miss Hempel is at her more skill than usual. She sings joyously a light sentimental charm. Many of her numbers, including Rossini's "Othello," were on the program. Her delivery of the excerpt from Rossini's "Othello" was a piece of exquisite art, finished and polished to the last degree. Such singing is rarely heard at the Metropolitan except when Miss Hempel does it.

THE GLOBE AND SUN, WEDNESDAY

Music

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THE EVENING POST.

Music

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THE WORLD: WEDNESDAY

MME. HEMPEL IN RECITAL

Carnegie Hall was packed yesterday afternoon when the soprano gave her first and probably her only recital of the season. It was not a song programme in the strict sense which Miss Hempel offered, five of the twelve numbers being from operas. But if these did not help in the programme's artistic symphony, in which she is thoroughly at home, the Shadow Song "Dinorah" and the "Sweet Home" were two compositions over which the audience became enthusiastic.

WOLFSOHN MUSICAL BUREAU

(Steinway Piano Used)

1 WEST 34th STREET, NEW YORK

When Campanini and Maurel Stirred New York; "Touring the Provinces" With a Noted Troupe

Max Strakosch Introduces
"Aida" at Academy of Music
in the Eventful Season of '73-
'74—Adventures on the Road
with Carreño, Sauret and
Other Artists—The "Hun-
garian Nightingale's" Strange
Retinue—Precarious Days for
the Traveling Company—
Reminiscences of a Dis-
tinguished Musician

By EDUARDO MARZO

THE interest of New York music-lovers during the memorable season of 1873-74 seemed to center in the opera and certainly there was good cause for it. Max Strakosch had at the Academy of Music an extraordinary company of artists and among many new works produced two operas which made an epoch in this country.

That was the winter in which Italo Campanini made his first appearance in America and I remember well the enthusiastic reception they accorded him. He sang *Gennaro* in "Lucrezia Borgia," which was considered his best rôle, Maresi, soprano; Annie Louise Cary, contralto, and Nanetti supporting him. The next great début was that of Maurel in "Ernani," and he also made a tremendous sensation.

In December, 1873, "Aida" had its first performance in America, with the following cast: Torriani, *Aida*; Cary, *Amneris*; Campanini, *Rhadames*; Maurel, *Amonasro*, and Nanetti, *Ramfis*. During the following March "Lohengrin" was produced for the first time in Italian, with Nillson, Cary, Campanini, Nanetti and del Puente, a newcomer at the time.

I must not forget Capoul, another member of the Strakosch company, who made quite a sensation, especially in light rôles such as "Mignon," "Fra Diavolo," etc. Later on he became a "matinée idol."

While the Strakosch Opera Company was having its well deserved success at the Academy of Music, the Kellogg English Opera drew large audiences to another theater, and toward the spring of 1874 Max Maretzek started an opera season at the Grand Opera House, with artists just come from Havana, among whom were Pauline Lucca, Tamberlick, the world-famed tenor, and Ilma di Murska. Another great attraction of that winter was the appearance of Salvini, the great Italian tragedian, who also played at the Academy of Music, alternating with the opera performances.

Both Tamberlick and Salvini I had known in Italy and because of my association also with Max Strakosch I had the opportunity to meet almost all of the other artists and know them intimately. The delights of that season shall never be forgotten. To spend almost every evening in the company of one or another of these great artists was an experience replete with delightful emotions for a young musician.

Concerts Also Flourish

All these attractions did not seem to detract from the success and enthusiasm of the concert season. The Philharmonic had its usual orchestral concerts, always so well patronized. Of other concerts I recall those given by Matzka, Dr. Leopold Damrosch, Bergner, the 'cellist; Anna Mehlig, pianist, and Antoinette Sterling, contralto. I also recall those of Alfred Pease, Myron Whitney, the bass, and Henrietta Beebe. In the summer of 1874 Theodore Thomas resumed his orchestral concerts at the Central Park Garden, with Dudley Buck as assistant conductor.

It was during that summer that Signor de Vivo, who had been until then an advance agent for several impresarios, undertook the rôle of manager and organized a concert company with Ilma de Murska as the principal star. He engaged in Europe, Braga, the noted Italian 'cellist and composer; the couple, Sauret-Carreño (they were married then), and in New York Theodore Habelmann, the tenor; Ferranti, the buffo singer, and myself as conductor and



Above—Tommaso Salvini. Below—
Teresa Carreño, Emile Sauret

Above—Gaetano Braga. Below—Ilma de
Murska

accompanist. This tour, which, like many of Signor de Vivo's ventures, did not end very happily, began in New York on Sept. 24 at Steinway Hall. Following the opening concerts in New York, the company visited Boston, Philadelphia, Baltimore, Washington, Syracuse, Rochester, Buffalo, Cleveland, Dayton, Milwaukee, Chicago, St. Louis and many smaller cities. We returned to New York at the beginning of December for a special concert at the Park Theater and for two weeks' rest, as the manager put it, but, in fact, to recuperate financially, as business had been poor almost everywhere. On Dec. 18 we went to Portland, Me., and thence we started once more for the West, touching Watertown, N. Y., and Ogdensburg. Several of the company became thoroughly discouraged on this last trip for the reason that our salaries were far behind, and I managed to obtain a release from Signor de Vivo and gladly returned to my friends and pupils in New York.

For the benefit of my readers I shall give a brief description of the artists who made up that company.

"The Hungarian Nightingale"

First and foremost was Mme. Ilma de Murska, "the Hungarian Nightingale," as Signor de Vivo was wont to call her. She was a great coloratura singer, probably one of the best of her time, with a delightful voice and considerable power also. As one of the most prominent critics, which I am pleased to quote, remarked: "While she uses the voice thus like an instrument, she is always faithful to the sentiment and the dramatic requirement of her part."

The reason, perhaps, that she did not meet with more success was an utter lack of sympathy both in appearance and manner. However, another paper of the day, speaking of her appearance, said: "Her features are too small and there

is a drawn, worn look about her eyes, but the melting magic of melody inclines the eye to favor her and such is the influence of her voice that she almost seems pretty before her song is through."

Her repertoire was similar to that of Carlotta Patti, with the addition of the arias from "Semiramide," "Linda" and the "Air Hongrois" by Dopler, with flute obbligato, which she sang faultlessly and I can vouch also for her beautiful singing of Schubert's "Serenade," "The Angel's Serenade," both with 'cello obbligato by Braga, and the "Ave Maria" by Gounod, with violin obbligato by Sauret. At the Brooklyn Philharmonic concert she sang "Ah! Perfido," Beethoven, and received unstinted praise from the public and the press.

Whenever I think of Mme. de Murska I cannot fail to recall that she always had accompanying her on her trips a parrot, a *dueña* and a Count (her *homme d'affaire, soi-disant*), who habitually wore the undress uniform of a Hungarian officer. We had many comical experiences in our trip because of Madame's retinue, which made quite a sensation among the people of the small towns we visited.

Our programs were arranged very much on the plan still in vogue at the time, with the exception that the concerted numbers were principally instrumental, such as trios by Carreño, Sauret and Braga, and duos by the couple, Sauret-Carreño. Occasionally only Mme. de Murska and Ferranti sang the duets from "Crispino e la Comare" or from "L'Elisir d'Amore."

Touring the Provinces

As a rule, all the accompaniments, both for the vocalists and instrumentalists, were played by me, but in some few cities of the West we engaged local orchestras, which I led, and a very lively time I had with many of the players,

who had no idea whatsoever of how to accompany the voice. In one town I remember calling to account the flute-player, who became highly offended and left right then and there, and it took all of Signor de Vivo's *savoir faire* to make him return. He happened to be the only flute-player in that town. I succeeded in getting them to accompany most of the pieces fairly well, after hours of rehearsing. However, in one instance the local orchestra insisted on playing the "Shadow Song" from "Dinorah" in strict waltz-time and, of course, this was in horrible conflict with Mme. de Murska's tempo and interpretation. To avoid further trouble, I decided to do without the orchestra for that number at least.

Of the other members of this company I have little to add. Carreño and Sauret played somewhat better than when they were with the Patti-Mario troupe. Signor Braga, for many years well known in Paris, was a master of his instrument, with a good singing tone. Altogether a fine artist, but a very boisterous man! Of Herr Theodore Habelmann I will quote what was said in a Rochester paper, as it gives the real impression that I have retained of him: "Habelmann's voice has not changed, though his face looks much older and his manner in concert is simply funereal."

As a contrast to Habelmann's manner, Signor Ferranti kept the audience in a continual uproar of laughter from the moment he appeared on the stage. His singing of "Femine, Femine" from "Cenerentola" was extremely comical; in fact, he was the only bright and lively spot in all our programs.

Signor de Vivo was in for business and did not give us any rest. Instead of five concerts a week, for which we were engaged, we often had to play seven, including Sunday concerts and two matinées, and these often in as many different towns.

Disbanding the Troupe

Such work was beyond reason and this, together with the lack of congeniality in the company, made the situation almost intolerable for most of us. The first one to give up and leave the company was Habelmann. Shortly after this I left and, if I remember correctly, Signor Ferranti followed us soon after. After a few more cities in northern New York State the company went South, and in New Orleans Mme. de Murska sang in opera with the French opera company of that city.

The following winter Signor de Vivo took Mme. de Murska to Australia, with Carreño and Sauret, and I believe did a fairly good business.

After my return to New York, I resumed my work at the New York Conservatory of Music and private teaching and coaching. However, during the remainder of that season I had occasion to play at a number of private and public concerts. I recall in particular one given at the hall of the East Side Association, Eighty-sixth Street and Third Avenue, by Clara Louise Kellogg in conjunction with Matilda Toedt, violinist; Miss Luckardt, pianist, and Signor Giorgio Ronconi, who was at that time residing and teaching in New York.

Another notable concert of that season was given at Steinway Hall by the New York Conservatory of Music, of which I was the conductor. At this concert a quartet by Beethoven was played by Edward Mollenhauer, J. Lewenberg, G. Matzka and F. Ferriere, and the Schumann Quintet, by the same players, with the addition of August Arnold.

Capital Stirred by "Carillon" at Concert by Damrosch Forces

WASHINGTON, D. C., Feb. 26.—At the third concert of the series by the New York Symphony Orchestra, Walter Damrosch introduced a novelty in the form of a dramatic reading with musical setting. This was "Carillon," by the Belgian poet, Emile Cammaerts, with music by Sir Edward Elgar, interpreted by Frances Starr. The innovation was enthusiastically received. Miss Starr gave the poem a rhythmic reading, well attuned to the orchestral interpretation of the courageous and triumphant spirit of Belgium. The symphony of the evening was Rabaud's in E Minor. The remaining numbers on the program were two Debussy compositions, "L'Après-midi d'un Faune" and "Fêtes." W. H.

Graveure Begins Extended Tour

Louis Graveure, the baritone, left New York recently for an extended concert tour which will take him as far South as Texas. Returning North, he will sing in Washington, a return engagement, as he has been heard in the Capital very recently. Bryceson Trehame, the composer, will be his accompanist.

KATHLEEN HART BIBB

In Debut Recital at Aeolian Hall, New York, on
February 25th, Is Hailed as

*"A Veritable Oasis in the Midway of a Season That Often
Has Been a Desert of Sahara"*

Sun, Feb. 26, 1918.

"Mrs. Bibb had prepared a pleasant program beginning with the customary group of old airs which she sang with delightful facility. Mrs. Bibb's interpretative skill was at its best in numbers calling for child-like ingenuousness or playful gayety. In these she moved her hearers to lively applause."

Times, Feb. 26, 1918.

"Mrs. Bibb is a young singer of individual charm and of an even rarer quality, which is cheerfulness, as shown at this matinée in delightful old French and English ballads."

The Globe and Commercial Advertiser, Feb. 26, 1918.

"Mrs. Bibb made a charming picture in her quaint gown that might have come out of a page in Godey's Ladies' Book. Her program was made up of songs from the Italian, French and English, all of which she sang in a most attractive and agreeable fashion. She was delightfully arch in several of the songs and read Mrs. Meynell's 'Shepherdess' to Edward Horsmann's setting, with tenderness and understanding."

Brooklyn Eagle, Feb. 26, 1918.

"Mrs. Bibb is the possessor of a soprano of lovely clear beauty. Her diction is clear. She is at her best in interpretations of those songs that call for freshness and sentiment rather than for the deeper emotional qualities."



Photo by Matsene, Chicago

Tribune, Feb. 26, 1918.

"Mrs. Kathleen Hart Bibb, who gave a song recital yesterday afternoon, at Aeolian Hall, is a young artist who ought to have a future. She possesses a voice of lovely quality, intelligence and taste."

Evening Sun, Feb. 26, 1918.

"Her program was a pleasant one and gave much delight to those who heard it. Her style was at its best in the older songs, sung with exquisiteness and spirit and there was a charming personality behind her happier moments."

Herald, Feb. 26, 1918.

"At her first recital here, Mme. Kathleen Hart Bibb, an American soprano, gave pleasure to her audience in Aeolian Hall, yesterday afternoon. She displayed a flexible voice, but she was at her best in cheerful, sentimental songs, like The Old English 'Have You Seen But a White Lily Grow.'"

Evening Mail, Feb. 26, 1918.

"It is pleasant to turn to the simplicity and sincerity of the song recital given by Kathleen Hart Bibb. What at first seems a slight affectation of style turns out eventually to be a real, ingenuousness, particularly charming in the interpretation of lighter English songs."

SIMPLE SINGING CHARMS KATHLEEN BIBB'S HEARERS

New York World, Feb. 26, 1918.

"It is not often that New York is treated to charmingly simple singing wherein the vocalist has also freshness of voice and good diction, but such was the sum of Kathleen Hart Bibb's accomplishment yesterday afternoon in Aeolian Hall.

"Her interpretations were those of an intelligent musician of aristocratic taste, for her's is a personality."

KATHLEEN BIBB'S DEBUT

Evening World, Feb. 26, 1918.

"Out of the West almost unheralded there came to us yesterday afternoon in recital at Aeolian Hall, Kathleen Hart Bibb. Young, pretty, holding with both hands a tiny nosegay in a cup of lace, she might have stepped out of a Watteau canvas as she entered upon the stage. Then she sang. She disclosed a voice of such freshness, purity, flexibility and compass that one only could wonder why she had not been heard here before. In the midway of a season that often has been a Desert of Sahara, to one music reviewer at least, she proved a veritable oasis."

DANIEL MAYER

Times Building, New York City

ORCHESTRA RETURNS TO MINNEAPOLIS

Home-Coming Concerts Present
Bauer and Gabrilowitsch
as Soloists

MINNEAPOLIS, MINN., Feb. 28.—Three concerts on successive dates have marked the return of the Minneapolis Symphony Orchestra to Minnesota and the Twin Cities. Arriving on Friday morning, they played on the same evening in Minneapolis, with Harold Bauer and Ossip Gabrilowitsch as assisting artists, in the Auditorium. An audience that filled every seat testified to its pleasure in the orchestra's home-coming. The program, consisting of two Symphonies, a two-piano Concerto by Mozart and two-piano Variations on a Theme of Beethoven's by Saint-Saëns, provided a menu of promising richness amply fulfilled.

Haydn, Mozart, Beethoven and Saint-Saëns were presented in chronological order. The "Surprise" symphony of the first named was charming with the clarity in which its simple construction was set forth. Mr. Bauer and Mr. Gabrilowitsch gave an exquisite presentation of the graceful, melodic phrases in the Mozart two-piano Concerto in E Flat. That two great artists of marked individuality should be able so to merge artistic unity was the wonder of many an enthusiastic auditor.

Beethoven's C Minor Symphony, No. 5, was played with due attention to its logical placement, following Mozart, and with adequate comprehension of its content. The Saint-Saëns Variations brought the pianists before the audience in reversed positions.

The same program was played in St. Paul Saturday night, with equal enthusiasm from the audience. On both occasions the pianists united with the orchestra and the audience in an inspiring playing of the "Star-Spangled Banner."

The popular concert Sunday afternoon was the first of the third series, the fourteenth of the season. Tchaikowsky's Symphony, No. 5, in E Minor, was played in its entirety, and held the attentive attitude of the audience from beginning to end, a fact held to be of considerable significance in its relation to the upbuilding of popular taste. Mr. Oberhoffer was twice recalled. The Hebrew ritual melody "Kol Nidrei" was dressed anew in an orchestral arrangement by Ross Jungnickel of Bruch's violoncello version, and found favor therein.

Sarame Reynolds, soprano, was the soloist. Her numbers were Gluck's aria, "Divinités du Styx" from "Alceste," and the Aria, "Suicidio," from Ponchielli's "La Gioconda," with the "Kerry Dances" as an encore.

On the same afternoon 1650 people gathered in the auditorium of the Minneapolis Institute of Arts to hear the concert given by the Y. W. C. A. orchestra of 40 pieces under the direction of Ruth Anderson. The program was devoted to popular, religious and patriotic numbers, with solos by Grace Workman and Mabel Cutler, violinists; Wilma Anderson Gilman, pianist, and saxophone duets by Mr. and Mrs. E. E. Sauter.

THE GAS MASK FAILS TO DAUNT MUSICAL ENTHUSIASM AT CAMP DIX



Photo © International Film Service

A Camp Dix Pianist Ready for the Gas Attack

CAMP DIX, WRIGHTSTOWN, N. J., March 3.—Not even the discomforts of a gas mask serves to quench the craving for musical entertainment in the training camps, as the accompanying pic-

ture bears proof. The pianist is Lieutenant "Billy" Taylor, former actor and now serving Uncle Sam in the U. S. Infantry, and the picture was taken while the men were waiting for a session at the camp gas mask school.

On a date shortly preceding this appearance, there was given a concert by the Amateur Symphony Orchestra under the leadership of Rudolph Seidl. Otto Meyer, violinist, and Hazel McCracken Longfellow, soprano, were the soloists. The Cosmopolitan String Quartet, consisting of Gurney Mattox, Helmer Huseh, Otto Meyer and Bernard Siegert, was heard in a Bach Melody and a Mozart Minuet. The orchestral numbers were Elgar's "Pomp and Circumstance," Suppe's "Poet and Peasant" Overture, Schubert's Marche Militaire, the Minuet from Haydn's "Surprise" Symphony and German's Henry VIII Dances.

The fourth of the Twilight Recitals for the benefit of War Relief was given Saturday in the hall of the Minneapolis School of Art. A most interesting program was presented by the following prominent members of the city's musical fraternity: Mrs. Charles Hardy and George Klass in a Sonata for violin and piano by Alf Hurum; Mrs. Alma Johnson Porteus in "Vogel io Morir" by Astorga, "Pendant le Bal" by Tchaikowsky, and the "Summertime" Song Cycle by Landon Ronald; Harry Phillips in Campbell-Tipton's "Crying of Water," Elgar's "Some Golden Star," "Nobody Knows the Trouble I've Seen" and "I Want to Be Ready" by Cecil Burleigh, and four songs by Brahms. The accompanists were Mrs. Margaret Gilmore MacPhail and Mrs. Milton Rich.

F. L. C. B.

TETRAZZINI'S VOICE STIRS ALLIED BANDS

Our and English Troops in Rome
Frantically Applaud the
Famous Soprano

According to a dispatch to the New York Times from Rome, dated Feb. 28, Luisa Tetrazzini has been heard in song after a silence of several years. The account reads:

The Eternal City heard again on Monday, after many years' absence, the nightingale voice of Tetrazzini. As ever, she magnetized her audience, kept it spellbound in admiration of the ease with which the notes flowed from her lips in a liquid stream and the exquisite feeling with which she sings.

Tetrazzini gave a magnificent reception in honor of the American and English bands which are visiting the city. When requested to sing herself, she advanced on a raised dais and, leaning over a railing, said to the men below: "I shall sing for you."

The men applauded frantically and at the end of each song it seemed as if the roof would fall. The mass of khaki clad men waved their caps and hurrahed.

Major Campagnole, in the name of the American band, cordially thanked the celebrated singer for the musical treat she had given.

ROME, Feb. 27.—The American military band, which came here from France, paraded through the main thoroughfares of Rome today and received enthusiastic welcome.

The band went to the top of the Janiculum to pay homage to the memory of Garibaldi, whose monument adorns the hill. Before an enormous crowd stirring speeches were delivered by American Ambassador Page and General Ricciotti Garibaldi, son of the Italian hero. The American and Italian anthems were played by the American band.

A most imposing and moving ceremony occurred today when the military allied bands—American, French, British and Italian—repeated the concert performed yesterday before an audience entirely composed of wounded, blind, and mutilated Italian officers and soldiers and Red Cross nurses.

The concert room, which contained 5,000 persons, was one mass of gray-green uniforms. It was decorated with the allied flags.

When the American boys appeared the whole audience arose and received them with thundering applause.

CHANDELIER 'BOMBS' BARRERE

Flautist Relates Amusing Experience in Recent Concert

George Barrère relates the following in a letter to his manager regarding a recent tour with the Trio de Lutèce.

Speaking of a concert given in Jamestown, N. Y., the night before, he says: "The concert was a success. I was nearly killed and everyone seemed delighted. While Kéfer was playing his cello solo, Salzédo, of course, was at the piano and I had volunteered to turn pages. I had been reading Empey's 'Over the Top' on the train all day and, although still automatically turning the pages of the piano score, I could see the 'whizz-bangs' and 'Berthas' and other kinds of shrapnel and bombs dropping all about me. I was in the forefront of an artillery attack, awaiting only the order to 'Go up and at 'em' when Bang! everything went red, white and blue and green before me and I came to with the most violent start. Kéfer and Salzédo were still playing, trying to look as if nothing had happened, and at my feet were the remains of a large green glass globe. The church where we were playing was lighted with gas, and the chandelier just overhead, probably resenting my warlike flight, starting 'strafing' me on its own account. I was very meek for the rest of the evening."

Maurice Dumesnil Begins Benefit Series of One-Hour Recitals

Maurice Dumesnil, French pianist, gave at the Ritz-Carlton on Feb. 26, the first of a series of six one-hour recitals which are to be given for the benefit of the "Society for the Protection of French Soldiers Retired for Disability." Mr. Dumesnil's program was entirely of compositions by Chopin, and he was very well received by his audience.



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JANUARY
and
FEBRUARY
1918



San Francisco Argonaut, Feb. 16, 1918

"It is a voice of unusual loveliness, with something choice and beautiful in every note, and one that will not be easily forgotten by those who heard its haunting tones."

San Francisco Examiner, Feb. 8, 1918

"His fame as an artist of the first rank is established firmly. He has a voice of round, smooth quality, which he used well-nigh perfectly."

San Francisco Bulletin, Feb. 8, 1918

"A splendid baritone, with a splendid sense of musicianship. A voice rich with dramatic and poetic power."

San Francisco Chronicle, Feb. 8, 1918

"A voice of excellent quality, refined timbre, splendid musicianship."

San Francisco Call and Post, Feb. 8, 1918

"Justified all encomiums heaped upon him; he acquitted himself magnificently."

Berkeley Daily Gazette, Jan. 26, 1918

"His interpretation was lofty, his tone pure, free, opulent, resonant, manly and convincing. Werrenrath sang with surpassing delicacy, beauty of voice and consummate delivery. It was a faultless example of singing."

Oakland Tribune, Jan. 30, 1918

"Robust and vibrant timbre, fraught with virility and power, is the salient characteristic of his rich baritone. A perfect control of dynamics, remarkably subservient breathing, and diction admirably precise make his singing a delight to the ear critical of such factors."

Los Angeles Tribune, Feb. 1, 1918

"It is safe to say there is no singer before the public whose phrasing and diction are more beautiful. With Werrenrath the Handel recitative and aria were revived and made to stand out like beautifully chiseled marble."

Los Angeles Evening Herald, Feb. 1, 1918

"An American singer, who today is accepted by both critics and public as being the foremost baritone recital artist of the country."

Los Angeles Examiner, Feb. 1, 1918

"The artist proved a great delight. His voice reminds one of the great Sammarco of Metropolitan fame. His enunciation was wonderfully clear. . . . Wonderful phrasing and breath control were displayed."

Los Angeles Times, Feb. 1, 1918

"Mr. Werrenrath has won a position of enviable importance. His voice has that suave, sure, instrumental quality which characterizes all great baritones."

Long Beach Telegram, Jan. 23, 1918

"His interpretation left nothing to be desired. A velvety quality of voice—a sensitive imagination and fine dramatic power."

Long Beach Press, Jan. 23, 1918

"His tone is pure and true, wonderfully sustained, and his enunciation perfect. His singing has an artistic finish rarely heard."

Sacramento Star, Jan. 26, 1918

"His legato is flawless. . . . a rare opportunity of hearing English enunciated perfectly. I did not say a good enunciation. It was perfect."

Sacramento Bee, Jan. 26, 1918

"The artist carved the words into the memory of his listeners with a master hand of talent and intelligence. His enunciation is perfect."

Fresno Herald, Jan. 29, 1918

"So thoroughly is the artist an American, and so great a magnetism is he possessed of, that the audience was won over to him almost before he commenced singing."

Fresno Republican, Jan. 29, 1918

"Werrenrath held them en masse with the spell of his art. He is masterful in expression and has a voice that is exquisite in purity."

Pasadena Star-News, Feb. 5, 1918

"In Reinald Werrenrath the vocal art finds a most worthy exponent, for not only does he possess a baritone voice of unusual beauty, but also the training and intelligence to use his gifts to the greatest advantage."

Portland Spectator, Feb. 23, 1918

"Altogether the evening was a musical joy. There was with Werrenrath a feeling that his art and not his personality was bidding for favor—and, paradoxically, his personality was therein far more attractive."

Portland Oregonian, Feb. 17, 1918

"One of the really notable hours in the concert line was experienced last night, when Reinald Werrenrath sang. We have heard 'larger' baritones in Portland, but none more satisfying."

Portland Evening Telegram, Feb. 18, 1918

"The audience was listening to one of America's best singers, a past master at the art of both singing and pleasing. Werrenrath is wonderful."

Tacoma Tribune, Feb. 13, 1918

"He became a living, moving being, holding his listeners in a spell, which brought a storm of applause. The Werrenrath voice is rare as to range, quality and many shades of color that reflect high intelligence and deep musical feeling."

Spokane Spokesman Review, Feb. 15, 1918

"Not only has Mr. Werrenrath a voice which is beautiful in quality and of the utmost pliability, he has an interpretative and poetic gift which places him in the foremost rank of creative artists. The words are clothed with illuminative meaning; his tones penetrate to the very heart; he is magnetic and spiritual."

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Chickering Piano Used

Milwaukee's Pioneer Musical Family United in Unique Ensemble When Gustave Bach Returns

Christopher Bach, Veteran Composer, Conductor and Teacher, Realizes Cherished Ideal, a "Family Fireside" Trio, When "Wandering Son" Comes Home to Settle—Latter Relates Reminiscences of Thirty-Five Years Under Bâtons of Famous Conductors—Ideas on Teaching

MILWAUKEE, Wis., Feb. 28.—Christopher Bach, a veteran composer, conductor and teacher, is an institution in Milwaukee, and the story of the remarkably gifted local Bach family includes the high lights of Milwaukee music history for the past fifty years. Mr. Bach had organized his first band here when the Indians still camped at the edge of a tamarack swamp where now stands on solid earth and concrete a big concert hall. Since then he has added so much to the enjoyment and musical resources of the community life through his original compositions, his teaching and his band and orchestra performances, that no local music-lover mentions his name without an expression of gratitude and reverence.

And now, after a life of activity that won him many justly deserved rewards and the friendship of many of the great musical figures of the country over, he has been able to realize what he asserts privately is really the crowning work of his life, something he had always hoped for but feared might be just an old man's sentimental wish. It is a trio composed of Mr. Bach, violin; Gustave Bach, piano, and Hugo Bach, 'cello. The public does not even know of its existence, for though it gives performances and rehearsals, too, every week in the year, these are all at the family fireside where the performers play what they wish for the sake only of the music itself, and that is as the old father, now eighty-three, always hoped and wished for.

"If Gustave will sometime come back, Hugo," he used frequently to say, "then



Hugo Bach, Conductor of the Milwaukee Park Board Band and First 'Cellist of Auditorium Symphony Orchestra; Christopher Bach, Veteran Composer and Leader; Gustave Bach, Who Has Returned to Milwaukee After Musical Labors of Thirty-five Years in Leading Orchestras

we will have a trio for and by ourselves as we ourselves want it." After thirty-five years "on the road" with leading symphony orchestras and opera companies, Gustave Bach, violinist, has now returned to give himself to composition and teaching.

"And you should see how father wades through such compositions as the 'Kreutzer' Sonata," said Mr. Bach, of whom this story is chiefly concerned. "His 'ear' is most sensitively true, his fingers nimble as when he was young; only when I have forgotten and thrown myself into the piano part without regard to his age he will often at the end say, 'Gustave, that is too breathless a pace for this music.'"

Gustave Bach's Career

Gustave Bach received his early training from his father, and his first en-

gagement was as triangle player in his father's orchestra; his first important professional engagement was as a member of the Theodore Thomas Orchestra, with which he remained during some of the most important and interesting years of its labors. Theodore Thomas was a friend of Christopher Bach. It is one of those strange coincidences which sometimes occur in a musician's life that the first orchestra engagement played by Frederick Stock, the present conductor of the Chicago Orchestra founded by Mr. Thomas, was as a triangle player; and at this performance in Germany the "Jubel" Overture by Christopher Bach was one of the principal orchestral numbers. From triangle player, young Bach was advanced in time to the drums, then successively to viola, second violin, first violin; after a year of successful solo appearances in various cities when but fifteen, he was sent abroad for study, and on his return organized a quartet club and later Bach's String Quartet, both organizations achieving prominence in most critical musical circles. Theodore Thomas and his orchestra played an engagement here in '81; the conductor heard young Bach, and offered him a position with his organization; and as the young violinist had already been able to pay back to his father the money loaned for his education, he felt free to venture beyond the old home town with a traveling organization.

MUSICAL AMERICA's correspondent thought it interesting to ask Mr. Bach some of his impressions of Mr. Thomas, also of advice he might offer to young violinists contemplating careers on the public platform and of his ideas of teaching. Mr. Bach has been a member of the New York Symphony Orchestra, the Metropolitan Opera Orchestra, Chicago-Philadelphia Opera Orchestra and other leading organizations, his experience extending over thirty-five years.

Impressions of Thomas

"Mr. Thomas," he answered. "He was a bolt of lightning directed by an indomitable will, a splendid education and the finest musical instincts. His bâton beats were as unerring and precise as a metronome even in constantly varying tempi; he detested arrogance but expected his musicians to follow exactly and be able to interpret his intentions, and though at heart a very kind man, the young newcomer received his particularly keen and constant critical attention and was kept on the qui vive every moment for very fear of one reproof. Corrections Mr. Thomas would indicate but he would seldom repeat them; each member was expected to know, know, know, and if he didn't he might be sure he was in danger of Damocles' sword falling during any rehearsal. Mr. Thomas was the first man down to rehearsal; he marked the violin parts himself, and made the rehearsals seldom longer than two hours but usually crowded four into that time. He never, so to speak, 'mixed' socially with the

musicians, though I once saw him play jigs for a party of musical friends with the violin while standing on a table, one foot on a chair. For two years I thought every day he had me marked for a bad one. I remember one day, after sharp glances at the young members, he stopped, with a twinkle in his eye, as he passed by me after rehearsal and said, 'You're too modest, I don't mean you.' After that we liked each other very much. It may be interesting to know that Mr. Thomas, a pioneer in so many things, was a pioneer in the matter of giving opera in English. His National Opera Company toured the country with Emma Juch as prima donna; Candidus, the leading tenor; Ludwig, the Irish baritone, and Gustave Hinrichs as conductor. He thought Wagner, whom he had done so much to popularize, had done the concert hall as much harm as good by developing a taste for sensationalism; English he regarded in many respects superior to other tongues as a singable language.

"Speaking of conductors, I liked old Dr. Damrosch, father of Walter Damrosch, much, as I suppose did everyone else who ever met him. He had a fine conception of classical music, and never hurt one man's feelings; I think, though, he would tell a musician what he thought in plain words; when the double basses were off I've seen him rush right through the stands, tipping them right and left, to the offending players, and then lecturing them eye to eye. I was in the orchestra of his gifted son five years and then turned to the opera orchestras.

Advice to Students

"I think a student should aim some time or other to get into an orchestra, the indispensable teacher, but I should not recommend the opera orchestra. For that is just drudgery with few rewards; sometimes you play twelve hours a day; under Toscanini, a most severe taskmaster, I've seen the concert master fall off his chair of sheer exhaustion and others reel off the stage after rehearsal. The right aim for the young man is the symphony orchestra, where music interpretation rather than sensational effect is the prime object. Even for one who intends to teach this is advisable, for one gains in an orchestra a sense of rhythm, time, the sense of ensemble and interpretative effect that is at the very bottom of sound solo work, composition and significant teaching. We should be spared the spectacle of bad tempi marking the performances of works directed by their composers in so many instances. As Thomas used to say, 'I don't want virtuosos, I want routine.' Routine and preciseness gained in an orchestra or string quartet are back of the success of many a great composer and conductor. Here at Marquette University, whose faculty I have joined, I am aiming to get students into ensemble classes and recitals as early as possible. Next month a class of twenty-two pupils will give a recital composed of ensemble works.

Views on Teaching

"As to teaching, the perplexing question is to establish the connection between one's teaching methods and the child; and I think it best to adapt teaching methods to the student rather than *vice versa*—that is, begin at the beginning, which is the child. There must be a solid technical foundation, but this must be acquired by the child from the child's point of view, rather than imposed on the child by the teacher; instead of too much drumming away at exercises, which to the child seem to have little meaning, I try to get his sympathetic attention and concentration by giving him a simple melody familiar to him, in the playing of which is involved the principles of technique I wish him to learn. Each child presents a different problem. To develop the understanding, that is, the question, but half the problem is solved when the child is stimulated to think, and half this when the teacher, sympathetically studying his student not as a cut-and-dried entity, but a marvelous human being with a trillion individual facets to his mentality and the emotional side of his nature, finds a key to his character, and then handles him so as to stimulate and maintain his interest. In other words, the perplexing problem is how to begin with the child."

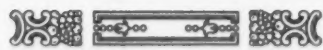
Gustave Bach is the composer of many works for violin and orchestra, including studies for beginners. Some of his works have been given in New York by the New York Symphony Orchestra, under his own direction while he was a member of the organization. He has just put the finishing touches to an American concerto, which will be brought out next season. At Marquette Conservatory he gives much of his time to composition, which was one of his chief aims in returning to work in the teaching profession. J. E. MCCARTHY.

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Liapounoff Beethoven G Major
Liszt "Hungarian Fantasie"

THE CLEVELAND NEWS
Saturday, January 19, 1918.

LEGINSKA PLAYS "DEVILISHLY," SHOCKS LEADER

Little Pianist Is Big Star of
New York Symphony at
Grays Armory.

By Archie Bell.

There has been a good deal of fun over a typographical slip in a Wisconsin paper that was endeavoring to call Ethel Leginska a virtuoso, no doubt, but instead called her "a virtuous pianist."

Last night she didn't play "virtuously" at Grays armory, when she was the star performer at the concert of the New York Symphony orchestra, led by Walter Damrosch. In fact, Miss Leginska played "devilishly" and with a barbaric rhythm that shocked the director out of his accustomed calmness and made him spruce up to watch for the next outburst.

It all came about in the performance of Liszt's tremendously effective "Hungarian Fantasie." A cabaret performer and a four-piece orchestra can make you sit up and listen when that composition is played. So imagine the New York symphony for an accompanying background, and then imagine that little demon of the piano, Leginska, plunging into it as if she could see a stampede of antelope and were trying to keep pace with them.

Leginska Advances in Art.

It all started very sedately and with the grandeur of the noble themes introduced by the orchestra. Then it was as if a group of peasant dancers took the stage. They began to dance and suddenly the Hungarian cymbals began to play. Here it was the marvelous little woman took it into her head to start at a tempo that mayhap the Fantasie has not enjoyed since Liszt or Hans von Bulow played it.

But the succeeding intricacies did not bother her and she continued in the same strain to the end, receiving tempestuous applause from the audience and duplicating her great success of last year when she first appeared at these concerts. Leginska continues to advance in her art. There is more resemblance to Paderewski in her playing than in that of any of the other pianists. Better, perhaps, she seems the logical successor of Carreno of blessed memory. The time has come for her to give us a full evening's recital, for she is versatile as well as being a "virtuoso" and a Cleveland audience would like to hear her at greater length than in one selection with an orchestra.

BOSTON POST, SATURDAY, FEBRUARY 23, 1918

like her say
"ETTE."

LEGINSKA SURPRISES SYMPHONY

Pianiste Gives Sensational Performance
of Concerto

BY OLIN DOWNES

Then Miss Leginska gave a sensational performance of the concerto. We use the word "sensational" with deliberation. The performance was sensational in its dashing spirit, its masterly conception and physical power. At a first hearing it did not, considered as a work of art, make much of an impression, but it did provide Miss Leginska with a vehicle for pianistic display, an opportunity of which she made the most.

Some will think it a pity that she did not choose a work more worthy of her fast maturing gifts, but pianists and all the rest of us are human, and Miss Leginska, a young artist of astonishing capacities, can hardly be blamed if for once she decided to do a "stunt" with all the fire and self-confidence of a ripening virtuoso.

Dr. Muck Accompanies

This, too, should be said: Her performance was not only conspicuous for its physical resource, but for her mastery in interpretation. She sang the lyrical themes as passionately and colorfully as she declaimed the more dramatic passages for the solo instrument. She was fully the equal of the orchestra, not only as regards her hands, but also her brains. Usually Dr. Muck conducts the performance of

a concerto. Yesterday he accompanied. It is not a small distinction. Miss Leginska had the situation and the orchestra in the palm of her hand, and good it was, after the host of ordinarily successful pianists who gradually gain a public following, to listen to a player who had the big mental grip, the free and unassailable authority of her temperament. It was big playing. The piano thundered or whispered, or shouted or sang. One forgot that it was a box of keys and wires. It was now a singing voice, and now a second orchestra, entirely the match of the first.

At the end, as though having enjoyed and been amused alike by her own feat, the pianist, short-haired and garbed in customarily artistic simplicity, was laughing as she bowed and shook Dr. Muck's hand, then faced the audience. That astute gentleman eyed her quizzically, as though hesitating between a shocked sense of her freedom before an audience and a real pleasure in a performer who had been able, without his fatherly assistance at the baton, to take care of herself. Miss Leginska was recalled at least half a dozen times.

NEW YORK HERALD.

MONDAY, JANUARY 28, 1918.

Mme. Leginska's Playing Arouses Symphony Society

She Gives Delightful Performance of
a Piano Concerto by Beethoven—
Philharmonic Orchestra Heard.

Mme. Ethel Leginska, English pianist, succeeded in arousing a staid audience of the Symphony Society to unconventional applause yesterday afternoon, when she played Beethoven's concerto No. 4 at a concert of that orchestra in Aeolian Hall. Hers was almost a miniature performance, filled with such delicate and lovely shadings of tone, such marvellously clear and beautiful runs and thrills, that her hearers forgot themselves in the music.

Beethoven is a composer of powerful themes and musical effects, but it is good to hear now and then a graceful, romantic interpretation of his music, like that to which Mme. Leginska treated her hearers.

ADDITIONAL NOTICES

PHILIP HALE IN BOSTON HERALD.

Mme. Leginska played the concerto "like a house afire." Her performance was forcible and brilliant, but she also displayed delicacy and refinement.

LOUIS C. ELSON IN BOSTON ADVERTISER.

Her chord and octave playing was as brilliant as that of a d'Albert or Rosenthal, and the coda was a perfect whirlwind of bravura.

JAMES H. ROGERS IN CLEVELAND PLAIN DEALER.

Fingers of steel has this admirable performer, but they are velvet tipped. She can call forth sonorities of astonishing power, and has equally at her bidding trills and scales that ripple and sparkle at topmost speed with absolute clarity and bell-like tone.

WILSON G. SMITH IN THE CLEVELAND PRESS.

She has the same impetuous fire and temperamental exuberance that once dominated the pianism of Bloomfield Zeisler, but to it she has added a poise and self-control that give to her artistry the stamp of authority as well as phenomenal brilliance.

WILLIAM HENDERSON IN NEW YORK SUN.

She played the entire concerto excellently but the slow movement with exceptional beauty of style and tenderness of feeling.

MAX SMITH IN NEW YORK AMERICAN.

Miss Leginska played with enhancing restraint and refinement. Moreover her display of technique was amazing. Its outstanding features were brilliancy, precision and facility.

PITTS SANBORN IN NEW YORK GLOBE.

It would be hard to imagine a more finished performance of the work than Leginska and the orchestra achieved.

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ECHOES OF MUSIC ABROAD

Headmaster of London School Devises Practical Plan to Make Opera Enthusiasts of Schoolboys—Mark Hambourg Continues His Experiments with His Vaudeville Audiences—Alexander Siloti Arrested by the Bolsheviks as a Counter-Revolutionist—Blind Organists Make Notable Showing in Examinations Held by Royal College of Organists—Herbert Fryer to Make a Second Tour of Holland—Former New York Singing Teacher Appointed Music Critic of Leading London Weekly—English Writer Calls for More Military Bands

CHEERING news comes from England. A public schoolmaster has been discovered there who not only is an opera enthusiast himself but has devised a practical and systematic method of communicating his musical enthusiasm to the young citizens-in-the-making under his supervision. And already his scheme has borne fruit.

It is a Mr. Harry Thomas, headmaster of the London County Council School at Fulham, who has provided the best answer yet offered to the problem of how to make music a thing of vital necessity to school children in general. His experience has been limited to boys as yet, but even to bring up boys to take the initiative in cultivating a knowledge of worth-while music instead of waiting to be dragged to it by their friends of the opposite sex is in itself an important step forward.

Mr. Thomas's main idea, Robin H. Legge explains in the London *Daily Telegraph*, is deeper than the mere inculcation of vague and unconvincing operatic ideas in the youngsters under his charge. His vision is clearly defined—the first thing to teach young people is not at all necessarily music, as such, but how they may, through it and its educational value, become good citizens, useful members of society and sound servants of the state. Further, he insists that boys should be trained "to feel the new spirit that exists in that part of modern education which deals with the rational enjoyment of leisure time." It is encouraging indeed to learn that there exists this new spirit of appreciation of the importance of rational enjoyment of leisure time, and that music should be deemed such rational enjoyment by the teachers.

The whole matter, says Mr. Thomas, must be viewed in its proper perspective. "We can give only 1½ hours per week, or 6 per cent of school time, to music." But here he adds that "I am sure the time is well spent, and that soon every boy leaving school at fourteen will look upon opera as an obvious portion of his life."

This extraordinary principal of a public school began his propaganda, it seems, as a result of the everlasting lambasting of Londoners by certain musical authorities because of their alleged indifference to opera. "They do not want opera," said and swore Sir Thomas Beecham. So Harry Thomas set to work with the aid of two assistants, who, though not music specialists, yet loved music and appreciated its worth, and decided to teach boys from ten to fourteen years the simpler melodies from an opera. So far "Faust" and "Il Trovatore" have been the chosen vessels, as it were, and *Manrico's* opening song, *Fernando's* cavatina, the Gypsy chorus, and so on, have been studied in chorus.

When this music is thoroughly well known, say in a month or two, the headmaster of the school proposes to give a lesson on the "Story of the Troubadour" to all the boys between nine and fourteen, with a synopsis of the story, each scene illustrated by the singing of the various classes of the music they have learned, and by instrumental performances of other portions. Ultimately it is proposed to invite parents and friends to this illustrated lesson, that they also may feel the new spirit that deals with the rational enjoyment of leisure time.

But excellent indeed as all this undoubtedly is, it is in effect but the preliminary to the great climax. For the final stage of this portion of the school curriculum is a visit to the "Old Vic," where the boys who have worked well may see on the stage the opera on which they have worked. The "Old Vic," it must be explained for the benefit of American readers, is an old music hall in London at which frequent seasons of opera at absurdly low prices are given, usually to "capacity" audiences of music lovers from the humbler walks of life.

Naturally the boys take a keener and altogether more intelligent interest in their music lessons, and the simple shilling for

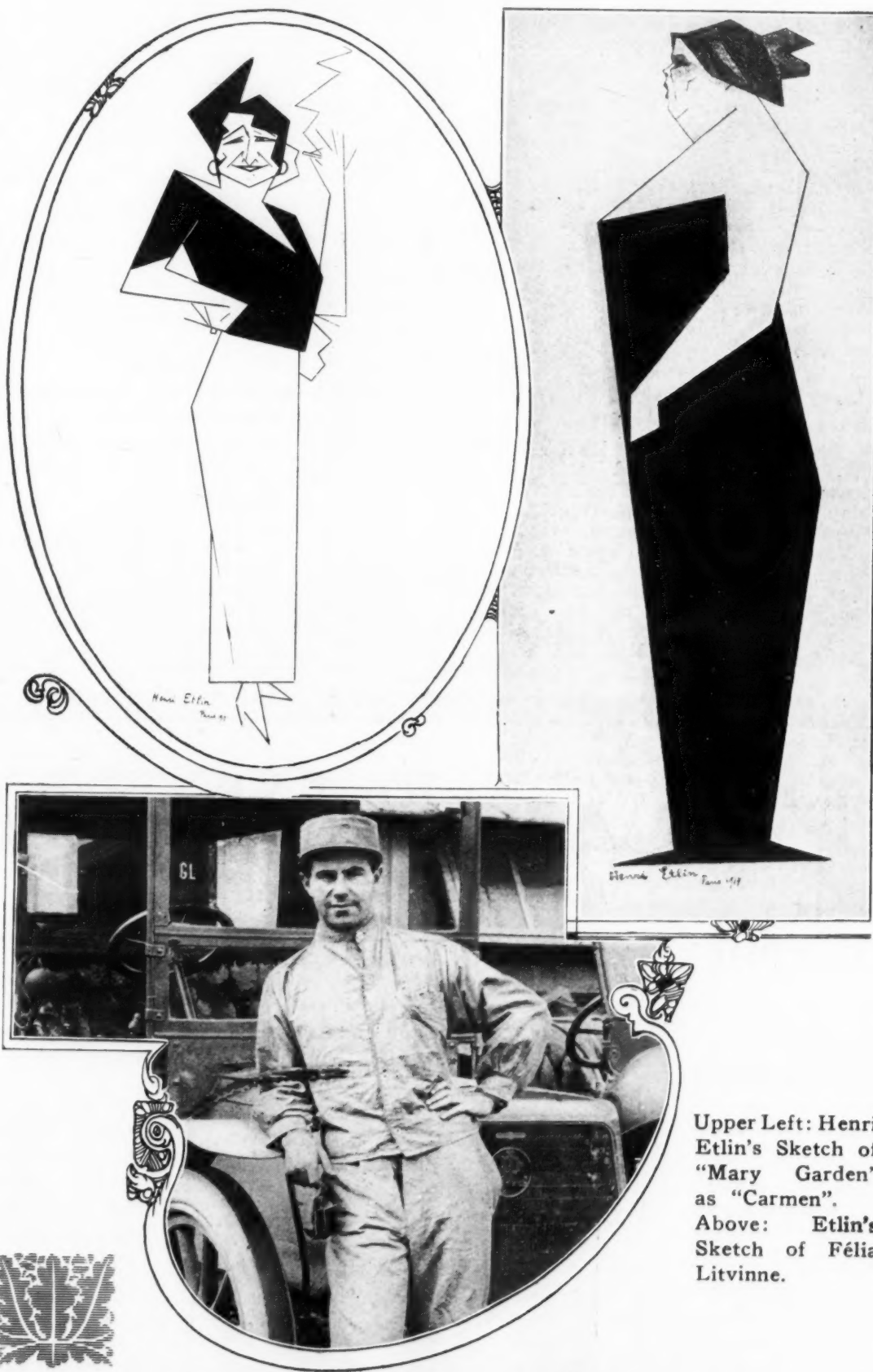
the seat at the "Old Vic" and for return railway fare is easily saved by eliminating the movies.

In practical illustration Mr. Thomas says that the fifty-five boys who witnessed the performance of "Faust" last October, after the necessary preparation sketched roughly above, came away not

right path. National opera buildings will come fast enough when audiences exist to demand them."

"Two-a-Day" Debussy

What Mark Hambourg will not know about the musical capacity of the average "two-a-day" audience in



Henri Etlin, French Pianist, Now a Chauffeur in the French Army

only delighted but critical. One lad pointed out to his teacher a passage in the score that had not been sung as written; another declared his preference for the expression of another song he had been taught to that actually sung, and so it went on. The point is not that the boys are taught to become meticulous critics of the Beckmesser order, but to appreciate opera, and it is all to the good that their critical faculties should be developed. Mr. Thomas's idea is that every boy of fourteen who leaves his school shall know by heart the best of at least four operas, and that they shall have witnessed the production of these operas on the stage. As the *Daily Telegraph's* critic truly observes, the idea is "pregnant with celestial fire," for "the surest way to a national opera is through an audience, and the surest way to an audience is to catch it young and sensitive and critical, to encourage to the utmost its enthusiasms, and to lead it on the

England by the end of this season, after a year-and-a-half's experience in catering to them, or, rather, in educating them, will not be worth anyone's while to try to discover.

The Anglo-Russian pianist is once more "doing" the Provinces on the music hall circuits, having brought his prolonged sojourn at the London Coliseum to an end. But before he left the London house he tried a little Debussy on his last afternoon audience. The Coliseumites may not have enjoyed the French modernist's Toccata and Sarabande so much as they had the Beethoven Sonata, op. 31, No. 3, a few days before, but at any rate they listened respectfully and left the pianist intact to play Henselt's "Ave Maria" and the Mendelssohn-Liszt Wedding March at the evening performance. He did throw them a sop in the afternoon, however, by following the two Debussy numbers with Leschetizky's "Danse Russe."

Holland Likes Fryer

When Herbert Fryer goes over to Holland again next season he is going to make special propaganda there through his recital programs for British composers. This English pianist, who made many friends here during his two years' residence in New York, has had quite inspiring success in Queen Wilhelmina's country this winter. His recital in London the other day marked his first concert appearance in the English metropolis since before he left to come to this country four years ago.

Siloti Under Arrest

In these days of kaleidoscopic changes in Russia the outside friends of Russian musicians of world-standing are kept on the anxious bench regarding the welfare of the Rachmaninoffs, the Silotis, the Chaliapines and the Glazounoffs.

The other day London had a dispatch announcing that Alexander Siloti, the eminent pianist and conductor, had been imprisoned in Petrograd by order of the People's Commissioners on the charge of aiding and abetting a counter-revolution. A day or so later, however, he was set free on bail. Of him the *Daily Telegraph's* "Musicus" remarks, "Anyone less revolutionary, counter or otherwise, than this admirable musician and most delightful of companions I have never met."

Even the most unoffending of musicians cannot tell in the words of Uncle Remus, "which minute's gwine to be de next" under the present power-that-seem-to-be in Russia.

Blind Organists' Record

Blind organ students trained at the Royal Normal College for the Blind in London have made a noteworthy showing in the last few years. At the recent examination for the degree of Fellow of the Royal College of Organists a young man named Leonard Marsh, a pupil of the Royal Normal College, not only got the diploma, but also won what is called the Turpin Prize.

It is said that young Marsh is the seventh pupil of this College to gain either the Turpin, the Lafontaine, or the Sawyer Prizes in connection with the Royal College of Organists' Examinations. These prizes are eight in number per year, and as the Turpin Prize was instituted in 1911, the Sawyer Prize in 1910, and the Lafontaine Prizes (two) a few years earlier, there cannot have been more than sixty or seventy awarded altogether. So the Royal Normal College examinees have carried off about one in every ten.

One could almost wish that examiners were prone to be especially indulgent to blind candidates because of their great handicap, were it not for four good reasons, notes *London Musical News*. The first is, that they are far too good sportsmen to wish it; the second, that, by reason of the fairness of the examination methods, it would be impossible; the third, that it would do injustice to other candidates; and the fourth, that, judging from the above record, it would appear to be unnecessary.

Hermann Klein as Critic

For several years Hermann Klein was a prominent figure in the music world of New York, as a teacher of singing. He had been even more prominent in London since his return to England, whence he had come to this country. An interesting bit of news concerning him that has recently found its way across the water indicates that he has been appointed music critic of the *Saturday Review* published in London.

Mr. Klein is by no means inexperienced in the use of the pen. Among the more recent tests of his literary skill have been his English translation of the libretto of "Carmen," made especially for Raymond Roze's season of opera at Covent Garden, and his compilation of extracts from the scriptures to serve as the "book" of Camille Saint-Saëns's already forgotten cantata, "The Promised Land," composed especially for a Gloucester Festival only three or four years ago.

More Military Bands Wanted

"Why is it?" asks the *London Daily Sketch*, that "now we have an army twenty-five times the size of that of 1914 we so seldom encounter a military band in London streets? A good military band, playing a rousing quick-step, would do much to correct the mental obliquity of vision which has been caused to many by Lansdowne's letter and the Russian *débâcle*. But perhaps the

[Continued on page 18]

ECHOES OF MUSIC ABROAD

[Continued from page 17]

mandarins in Whitehall think we are running a funeral instead of a war which we mean to win."

Where the Best Carillon Is

ALTHOUGH the carillon at Cattistock is popularly supposed to be the best in the British Empire—perhaps because Josef Denyns, Belgium's master-carillonneur, gives a recital on it every year—W. W. Starmer, an English authority on carillons, declares that the finest in the Kingdom is in the tower of Queenstown Cathedral, Ireland. It consists of forty-

two bells weighing seventeen-and-a-half tons and "for tone and accuracy of tune they are the finest set of bells in Europe of their weight and compass."

A "Sonata Eroica" for Organ

ORGANISTS in England are much interested in the appearance of a new sonata for their instrument by Sir Charles Stanford. It is a work of large proportions and bears the imposing title, "Sonata Eroica." Harold E. Darke gave it its first London performance recently in the course of his sixth series of organ recitals at the Church of St. Michael.

J. L. H.

PHILADELPHIA HEARS ORNSTEIN AND KINDLER

Composer-Pianist and 'Cellist Join in Recital of Futurist Music—Program to Aid Artists' Fund

PHILADELPHIA, March 4.—The Little Theater was filled to overflowing last Wednesday evening with a distinguished audience, thoroughly prepared for any kind of unsolved problem presented by the Russian futurist pianist and composer, Leo Ornstein, and Hans Kindler, 'cellist.

The beautiful Boellmann Sonate Op. 40, for 'cello and piano, opening the program, received a highly artistic interpretation, the andante movement especially disclosing a rare mutual depth of sentiment.

After the Tchaikowsky "Variations sur un theme rococo," which Mr. Kindler played with Ellis Clark Hammann, at the piano, Mr. Ornstein presented a group of Russian composers, the "Preludium," by Vladimar-Irski, Scriabine's "Poème" and Ravel's "La Barque sur l'Océan," immediately following with a composition of his own, "Three Moods: Joy, Grief, Anger."

The last composition, a Sonata written by Mr. Ornstein for piano and 'cello and dedicated to Hans Kindler, gave the 'cel-

list ample opportunity to develop futuristic art in its highest sonata form.

The first of a series of entertainments for the benefit of American Artists' War Emergency Fund, was held at the Art Alliance last Monday afternoon. Mildred Faas, soprano, was heard in a very interesting program of Russian, French, and American songs, including compositions of Pergolesi, Durante, Martini, Campra, Borodine, Rachmaninoff, Rubinstein, Zimbalist, César Franck, Vidal, Goepf, de Lange, Browne, Granados and Rubner. Her clear voice, fine intelligence and pure enunciation gave the songs added beauty. Philip Goepf was at the piano and received an ovation from the large audience on the presentation of his new song "Victory," graciously dedicated to Miss Faas.

A. T. K.

Give Musicale in Aid of Red Cross in Springfield, Mass.

SPRINGFIELD, MASS., March 1.—Mrs. William C. Hamilton, West Springfield, gave a musicale at her home on Wednesday afternoon, for the benefit of the West Springfield branch of the Red Cross. Mrs. Hamilton is a member of the Musicale Club in Springfield and has been closely identified with music in this city for a number of years. Those who took part in the musicale were Mrs. Dorothy Birchard Mulrone, who gave Paderewski's "Cracovienne

Fantastique;" Marian Swift, who played Nilyarski's "Mazurka" for violin, and Anna Wollmann, who sang "Depuis le jour" from "Louise," "Norwegian Echo Song" by Thrane, "Call Me No More" by Cadman, and "There's a Lily Field" by Louise Southern. A goodly sum was realized for the Red Cross.

TOLLEFSENS IN BROOKLYN

Michael Penha and Wilfred Glenn Heard as Assisting Soloists

The Tollefsen Trio gave a highly enjoyable concert on Tuesday evening, Feb. 26, for the Brooklyn Lodge, No. 288, at the Masonic Temple. The Trio played "Bolero," by Fernandez-Arbo; a Serenade, by Saint-Saëns, and the Trio in A Minor, by Tchaikowsky, with excellent tone and gratifying unity.

Michael Penha pleased with a 'cello solo, "Hungarian Rhapsody," by Popper, and Mme. Schnabel-Tollefsen's piano solos were "Soaring," by Schumann, and "La Campanella," by Liszt. Wilfred Glenn, baritone, sang "The Ringers," Lohr; "Thursday," Malloy, and "For You Alone," Goehl, displaying a well placed voice and considerable dramatic possibilities. Other offerings by the same singer were "An Old Garden," by Temple; "The Mighty Deep," by Jude; "Uncle Rome," by Homer, and "When the Boys Come Home," Speaks.

Carl H. Tollefsen's violin solos were "Old Norwegian Melody," by Sinding, and "Polonaise Brillante," No. 2, by Wieniawski, which he played with facile technique and delightful expression. Henry G. Eskusche furnished very able accompaniments.

A. T. S.

Randolph-Macon College Observes National Song Week

LYNCHBURG, VA., Feb. 25.—National Song Week was observed at Randolph-Macon College in various ways. Each morning at religious exercises, a patriotic song was sung; Wednesday afternoon a recital was given by the advanced students of the piano, voice and violin departments; Friday night, each of the classes sang one of the national anthems of the allies and at the end of the concert, the students and audience joined in the "Star-Spangled Banner." S. M. A.



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Opinions of the Press

ROSEN'S STIMULATING ART

Young American Violinist Stellar Feature of Brilliant Concert

"Rosen's playing was of a fervid sincerity that bespoke a personality as earnest as it is subtly magnetic. He was enthusiastically applauded after his dignified and authoritative reading of the thoughtful allegro, after his delicate and refreshingly unsentimental handling of the exquisite adagio, and after his spirited, yet discreet, interpretation of the vivacious last movement."—Philadelphia Evening Public Ledger.

MAX ROSEN'S DEBUT IS GREAT SUCCESS

Romantic Playing of Young American Violinist Delights Audience

"Rosen's playing is replete with a quality which, in most of the other virtuosos' playing is sorely missed: it is utterly human. While Heifetz might be termed the super-violinist of the mind, Rosen is a player-from-the-heart. Feeling is there, and with it the promise of truly great musicianship. Rosen's tone is infinitely sweet. It was heard to the greatest advantage in the adagio, which was almost sung rather than played."—Philadelphia Evening Telegraph.

ROSEN, SEASON'S 2ND NEW VIOLINIST, HEARD

Young Artist Plays with Abundant Energy and Faultless Technique—Tone Is Pleasing—Work Is Vibrant with Emotion

"For the second time this season Philadelphia music lovers had the opportunity to hear a new violinist of unusual talent. Rosen's tone is pleasing and it is colorful at all times. He plays with an abundance of nervous energy. His work is stimulating and vibrant with emotion."—Philadelphia North American.



© Victor Georg.

YOUNG VIOLINIST CHARMS ORCHESTRA CONCERT AUDIENCE

"Yesterday's aspirant for musical honors, Max Rosen, exhibits the most distinguished trait of the Auer pupils, decided individuality, a cultivation of his own type of talent. Rosen is a strikingly interesting and poetical looking boy who plays with a great deal of charm. His tone is musical and sensitive, while he has unbounded capacity for expressive and enjoyable playing."—Philadelphia Record.

"Mr. Rosen made a very favorable impression. He has temperament and zeal and evidently the sincere disposition to make the most of his natural endowment. His technique is adroit and the bow command is sure. The extraordinary difficulties in the score of the concerto were surmounted with a remarkable agility. The adagio was played with a beautiful purity of tone and the cadenza at the end of the first movement was executed with feeling and precision at once."—Philadelphia Public Ledger.

"His tone is almost ineffably pure and sweet, and in cantabile passages there is a singing quality and a poetic idealization of the music that prove entirely captivating. The cadenza was beautifully played, and afterwards there were many moments that seemed to show real inspiration. It was violin playing that charmed and brought to the boyish, modest young artist a tribute of well-deserved appreciation."—Philadelphia Evening Bulletin.

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Blighting Effect of War Reflected in French Capital's Programs and Audiences

Paris's Program Shorter and Hearers Find It Increasingly Difficult to Concentrate in Music Performed—Pierne Directs Novel Program at Colonne-Lamoureux Concert—Issue Collection of Soldier Songs—Other Musical Events in the City

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Feb. 8, 1918.

THE program of the Concerts Colonne-Lamoureux of Sunday was somewhat different than former ones. Since the beginning of the season programs have been getting shorter, and the half dozen numbers of this séance were all more or less abbreviated. The audience seemed satisfied; people no longer wish to sit still a long time, nor can they concentrate on a musical work as they used to. The one great thought is the conflict that is rending asunder half the universe, and even those trained to music have gotten so wrapped up in the war that they really cannot let their thoughts wander far from it. I noticed, Sunday that the audience appeared relieved after each piece, and when numbers lasted over a certain length of time men and women became restless and inattentive.

Gabriel Pierné directed the orchestra, and no doubt it was he that selected the numbers. His "translation" both of new works and old was conscientious and worthy of a great master as Pierné is. The "Romantic" Overture, "Manfred," by Schumann, opened the concert, then came something quite unfamiliar to the audience, "Choral Varié," by Charles Touremire. This composition shows the workings of a methodic musical intellect, serious and mapped out by rule, a lovely thing if at times suggestive of weight. The "Symphonie Espagnole" by Lalo, which succeeded the "Choral Varié," was the best number of the séance. Cantrelle, who played the violin solo, showed exquisite sentiment, and his delicate handling of phrases took us back to Jacques Thibaud, so beloved of Paris audiences.

"Les Moulins de Don Quichotte," by Pierre Langlois, was full of color and some of the bravura sentiments of the lean hero. Had there been a pensive strain in the work it might have better described the character of the poor madman, for none who know Quichotte think of him save with pity, and this composition—new to many of us—was too noisy, too tempestuous, with too little beautiful sentiment. The very interesting program was finished by Beethoven's Seventh Symphony, and the orchestra, quieted and solemn again after its turbulent career in "Don Quichotte," settled down to serious harmonies and applied itself with customary faithfulness to Beethoven.

"La Chanson des Poilus"

So many songs have been composed and sung by soldiers in the trenches that



André Tracol, Violinist of the Société des Concerts du Conservatoire in Paris.



George Beach, who played the MacDowell Concerto at a Recent Concert in Paris. In Upper Panel: Marie Therese Brazeau, in her Paris Studio



René Schidenhelm, Violoncellist of the Société des Concerts du Conservatoire.

they have been collected and doubtless will live many years after the war. "La Chanson des Poilus" they are titled, and their words describe scenes that took place at the battles of the Marne, the Yser, at Vardar, at Verdun, at Rheims, in the woods of Le Prêtre, and all along the line. Some of the lines are funny, all the songs are droll, and correctly picture the feelings and the moods of defenders during the long war. The music in some instances is above the average, but the others are only those that will be heard in cafés chantants. A little like American college songs, though with less character; but, as a whole, a visible sign and souvenir of the war.

Many of the men in the trenches and behind the "pens" are musicians, and while some have never stopped composing, the majority only jot down an idea as it comes, and, if important enough, sends it to a publisher or to a relative to preserve with other compositions. When these young men return they will see new faces in audiences, and they will hear better playing than when they left. Just now Paris holds many, many hard-working students, some very talented. They have been reflecting these silent years, and they realize now that there is something for them to learn, and that to succeed when musical life is re-established they must rise far above where they all were prior to August, 1914. Teachers have lowered rates, and as there are fewer pupils, he or she can devote more time to individuals, and both are profiting.

men Forte, Juliette Miérowich, Miss Daunt (of the Opéra). A chorus of female voices sang Caplet's "Inscriptions Champêtres."

As usual Jeanne Montjovet charmed with her singing, and the piano music was fine. The program was prettily varied by the dancing of Miss Daunt, an American. This young lady has lived in Paris some time, taking not only dancing but music lessons, so that she may more faithfully interpret the works of master musicians. Her steps are classic, her movements full of grace, and there is good reason to predict that Miss Daunt will succeed in her art, and will be seen in the big opera houses in America—which aim is the desideratum of all European artists.

Mme. Montjovet has not rested since the outbreak of war, and has sung on numerous programs for charities. Her art advances steadily. She has just been assigned the part in "Virtuoses de Mazarin" and "Mademoiselle de Nantes" at the Grand Opéra.

At the Théâtre des Champs Elysées

The Théâtre des Champs Elysées, under management of Romolo Zanon, is taking on new life, and among other coming séances of importance announces the "Damnation of Faust," with Maurice Renaud. A concert was given there last week, an orchestra assisted by Colette Chabry, Georges Mary, Diaz Albertini, Paul Bazelaire and an ensemble of fourteen cellos directed by Bazelaire. The vocal numbers embraced "Hymn aux Morts" (Xavier Leroux), "Phydilé," "La Vague at la Cloche" (Duparc), "Chanson Perpetuelle" (Classon), "Calme Lunaire" (Stan Golestan). The instrumental numbers were "Havanaise" (Saint-Saëns), First Part of "L'Arlésienne" (Bizet), "Contemplation" (Dallier), Overture to "Ruy Blas" (Mendelssohn), "Deux Chorals" (Bach), "Rondo" (Boccherini).

Daniel Herrmann, violin soloist of the Sebastian Bach Society of Paris, gave the third of his séances yesterday at the Salle des Agriculteurs. This time he was assisted by Mme. Marty-Zipelius, violinist, and Helene Leon, pianist. At his other matinées Mr. Herrmann has given works of such composers as Beethoven, Handel, Corelli, Vivaldi, Mozart, Fauré, César Franck, Grieg, MacDowell, Telemann, Debussy, Bach, Avion; and this time the numbers were as follows: Concerto No. 1, for two violins, Bach; Sonata for two pianos, Mozart; "Sara-bande Variée," for two violins without accompaniment, Handel-Halvorsen; Scherzo, Saint-Saëns; Sonata for violin, Telemann; "Petite Suite," for two violins, Avion; Allegro, for two violins and pianos, Paridisi, Robert Alger.

The event was highly interesting. We are accustomed to duos and trios, but the several instruments played at the same time was like a small orchestra, and as the hall is not particularly vast, the sound was softened and the strains reached to the inmost corners. This is the last of the series, but it is probable that more on the same order will be inaugurated by Herrmann after Lent has passed.

LEONORA RAINES.

Newark Arions Join Festival Chorus

NEWARK, N. J., March 2.—The Newark Festival Chorus has been augmented by the enrollment of the entire Arion Singing Society. As this organization is well known among male singing societies, the chorus of the festival this year will probably be in particularly good condition.

P. G.

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The Musical Alliance Contributes a Notable Page to the Musical Progress of the Country

A FULL report of the dinner given by the Musical Alliance to the Hon. Philander P. Claxton, United States Commissioner of Education, at the Biltmore on Tuesday of this week will be published in the next issue of "Musical America." As will be seen a significant and important page was contributed to the history of musical progress in this country. The occasion was marked by an extraordinary expression of good will for the cause, and considerable significance was attached to the clear exposition made by the President, of how the Alliance came to be started, how it has been run and what the hopes for success in the future are. It is certainly noteworthy that the first definite public move made by the Alliance was to strengthen the hands of the United States Commissioner of Education in his worthy effort to improve the music in the public schools of the country.

It may be well to repeat that the Alliance is a properly organized body incorporated under the laws of the State of New York not as a corporation for profit but as a friendly organization for an altruistic purpose. Under the law governing such friendly societies it has to render certain accounts, make a clear and definite statement with regard to its membership, finances, which should be a sufficient answer to the few carping spirits who have suggested that it might be used for selfish purposes by interested parties.

The need of such an Alliance is becoming more clear every day from the enthusiastic response which is being made from all parts of the country. If the existing organizations, many of which are not only worthy in their purpose but active in effort, had met the particular issues which the Alliance endeavors to further it is but a matter of common sense that no such response would have come as spontaneously as it has from representative men and women in the musical life and industries of the country.

As was stated at the dinner in the address of the President it is not a question of musicians and those musically interested getting together to stand by one another for a worthy purpose or the general furtherance of musical progress and education, but that the time has come for the musical world to arise and assert itself, to get out of the old rut, place itself on a higher plane of usefulness, and, above all, to demand for itself recognition as a vital force in human life. And that music is a vital force in human life is demonstrated absolutely by the fact that the great world struggle now going on is virtually a conflict between the material and the spiritual. This world war is going largely to determine the future course of humanity, whether that course shall be directed principally to the development of all that tends to give brute force its power, or whether industry, commerce, the arts, science, music, literature, shall be able to work freely, harmoniously, for the spiritual progress of man.

The issue is going to be determined as to whether a man can, under the protection of law, of his government, work out his opportunities to the full, opportunities not alone for material success but for that leisure to be won through material success, which will give opportunity for social life and for the cultivation of the higher things in life, or whether, under the cloud of an ever-threatening militarism, his best energies must be devoted to preparing for a struggle with the forces of wrong, of evil, in which he may be, at any moment, called upon to sacrifice all that he has, family, home, life itself.

In the world conflict music is going to play a rôle not yet fully understood by the majority of the people. It is not alone that it acts as an inspiring force, as a consoling element, but that it belongs to those tremendous psychic powers which help to develop our common humanity on higher planes than those on which we have moved through race hatreds, religious antagonisms, commercial interests.

We have been all too anxious to remember that we belong to the Orient, or the Occident, and so had different ideals, manners, and methods of life, which in itself was sufficient to cause us to hate one another.

We have been so obsessed with race pride and the ages-long hatreds between nations, coming down from the times of their predatory existence, that in our anxiety to remember that we are French, or English, or Germans, or Spaniards, or Italians, or Russians, we have forgotten that in the ultimate we are all human beings, destined to live and grow or doomed to perish on this planet.

John C. Freund

Jacques Coini, Noted Opera Coach, Joins

Enclosed please find check for membership in the Musical Alliance of the United States. I welcome the idea, which is a wonderful one and a most important step to increase the interest in musical art, and I hope sincerely that your effort may lend to the establishment of a Department of Fine Arts in the National Government, a long-felt

need in this great country. Wish you every success.

JACQUES COINI.

New York, Feb. 27, 1918.

A Valuable and Potent Force

I believe the Musical Alliance is a great movement in the right direction, and that it will be a valuable and potent

force in the higher development of the musical thought and life of America.

I enclose check for membership and pledge staunch support of the Alliance in my own state. MRS. A. G. LANCASTER, W. Va. Federation of Women's Clubs. Parkersburg, West Va., Feb. 26, 1918.

Never Gave a Dollar More Cheerfully

At this moment, when America must pull together in a national alliance to fight for the proper recognition of all that pertains to the elevation of humanity, you have but added to these efforts by launching, through your loyal paper, the Musical Alliance of the United States.

Not only should musicians and all that work for the cause of the divine art be grateful to you, but America as a whole must recognize in the movement one more cog in its wheel of evolution and progress.

It seems to me that it was not only the psychological moment for such (even though it has long been needed), but it comes as just another strong manifestation of the fact that America, in spite of its diversity of peoples and ideas, does recognize that in union of purpose is strength—and victory!

Long live the Musical Alliance of the United States! And may it enlist in its ranks, in time, every serious-minded musician and music lover in the country to the end of a higher establishment of that art by which, as Confucius long ago expressed, the morality and status of a nation may be judged.

However much we accomplish locally requires recognition by the state, to be of sufficiently authoritative value, therefore, creating a Department of Fine Arts and its representative as a member of the Cabinet, is certainly a practical step in the right direction.

I never gave a dollar more cheerfully for anything!

MARY LINDSAY OLIVER.

Moline, Ill., Feb. 21, 1918.

Junger Maennerchor of Scranton Join

We, the members of the Junger Maennerchor, wish to express our great pleasure at having had the privilege of listening to your marvellous address which thrilled the vast audience in Town Hall, Friday evening, Feb. 1. People in that audience stood for three hours, as the hall was filled an hour and a half before the lecture started. It was a great meeting—we are still talking about it. The society voted to stand by you in your effort to establish an alliance of all musical interests in the states; hence enclose \$1.00 for membership.

MAX F. HENKELMAN,

President the Junger Maennerchor.
P. J. Dowdell, Secretary.
Scranton, Pa., Feb. 21, 1918.

A Worthy Cause

I enclose \$1.00 for my application for membership in the Musical Alliance. I consider it a privilege indeed to be identified with such a worthy cause as the Musical Alliance, and I heartily wish it all success possible.

CHARLES WILEY.

Morristown, Tenn., Feb. 22, 1918.

Emma Juch, Distinguished Artist, Says We Have Long Needed Such an Organization

I send with great pleasure my application to become a member of the Musical Alliance. It has my heartiest good wishes and may it have a long and useful life. We have long needed some such organization, and I know of no one better able to guide it to success than Mr. John C. Freund.

EMMA JUCH WELLMAN.

New York, Feb. 23, 1918.

How Could Anyone Refrain from Joining?

Inclosed find check for \$1 for membership of the writer in the Musical Alliance. Speaking for one who is in the music business and not a musician, how could anyone refrain from joining?

A. P. MCCOY,

President and Treasurer the Fulton-Driggs & Smith Co.
Waterbury, Conn., Feb. 25, 1918.

"Best of Luck!" Say Merle and Bechtel Alcock

To contribute only one dollar to such a long-needed organization does seem a trifle, but—if all the musicians will come to the front with their dollar your Musical Alliance will win. Our check for \$2 inclosed. Best of luck.

MERLE AND BECHTEL ALCOCK.

New York, Feb. 25, 1918.

A Duty to Support the Alliance

My check for dues is inclosed herewith. Please enroll me as a member and an enthusiastic supporter of the Musical Alliance of the United States. It deserves and should receive the support of the musical fraternity and its friends throughout the United States. To lovers of music and lovers of our country it is a duty to sympathize with and support this Alliance.

DIXIE HINES.

New York, Feb. 25, 1918.

Percy Rector Stephens, Noted Musician, Joins

Your propaganda is always good, no matter what field you choose.

Your latest surpasses by far any previous effort, so it is with pleasure that I subscribe to the Musical Alliance.

PERCY RECTOR STEPHENS.

New York, Feb. 22, 1918.

From a Veteran Musician

Inclosed find check for two subscriptions to the Musical Alliance. I am very much pleased to have the privilege to be identified with so worthy a cause. I wish you big success. One subscription is for my daughter, Emilie Goetze, and the other for myself.

JOHANNES GOETZE.

Moberly, Mo., Feb. 23, 1918.

Deserves Unanimous Support of All Music-Lovers

It gives me great pleasure to make application for membership in the Alliance. I think the purpose is most exemplary and deserves the unanimous support of all musicians and music lovers. I sincerely hope that the movement will result in a unified effort, concentrating upon the two or three large matters of importance. Cordially yours,

IRVING W. JONES.

Director of Music, Sears, Roebuck & Co.
Chicago, Ill., Feb. 28, 1918.

The Right Thing at the Right Moment

The conservation of the mental resources of the nation is of equal and, to many, of more vital importance than the husbanding of the fruits of the North. The Musical Alliance seems the right thing at the right moment to aid in this conservation, and has my most hearty co-operation and sympathy.

H. WHITNEY TEW.

Fine Arts Building, Chicago, Ill.,
Feb. 21, 1918.

Prominent Piano Man Enthusiastic

Of course I want to become a member of the Musical Alliance! I am ashamed that it should have been necessary for it to have been urged upon me.

Everyone in America, whether professional or amateur musician, piano merchant or salesman, musical instrument manufacturer or one who works with his hands in the trade—everyone aesthetically or commercially interested, either directly or indirectly, in the Fine Arts, and especially music, should be glad of an opportunity to join such a movement.

It is the most comprehensive plan ever proposed for the advancement of music, and if it is supported as it should be, will do more for the cause than all other agencies combined.

BEN L. SYKES,

Asst. Mgr. Chas. M. Stieff, Inc.
Pittsburgh, Pa., Feb. 26, 1918.

More Subscribers from Bangor

You will find enclosed a money order of two dollars (\$2.00) for two additional memberships to the Musical Alliance—the subscriptions come merrily in, for all musicians realize that the cause is a great and just one and deserves their hearty support. Best wishes,

JUNE L. BRIGHT.

Bangor, Maine, Feb. 27, 1918.

A Great Pleasure to Belong

America is in great need of an organization such as the Musical Alliance and it gives me great pleasure to belong. If I were to single out one of the eight aims of the Alliance it would be the second, for the public schools pay far too little attention to music. Yours for better music,

CLAIRE COMBS.

Jackson, Mich., Feb. 25, 1918.

THE MUSICAL ALLIANCE OF THE UNITED STATES

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to

BARNETT BRASLOW
Secretary

501 Fifth Avenue, New York

Checks, Post Office or Express Orders should be made payable to The Musical Alliance of the U. S.
Depository: Bankers Trust Company

Two More Friends from Philadelphia

I take pleasure in sending you applications for membership of two of my pupils, Louise Keene, Frankford, Philadelphia, and Leonore McCall, Philadelphia.
W. WARREN SHAW.
Philadelphia, Pa., Feb. 26, 1918.

A Fine Project

Inclosed please find my check for \$1, my dues as member of the Musical Alliance. I thank you for permitting me to subscribe to such a fine project.
MRS. CASPER WILLIAM DEAN.
New York, Feb. 26, 1918.

Every Musician Should Belong

Inclosed find my check for two memberships in the Musical Alliance. It is something I am heartily in sympathy with and am working for members, as it seems to me every musician should belong.
SARAH ELLEN BARNES.
Kansas City, Mo., Feb. 7, 1918.

An American from the Town of Way-Back Sends the Nicest American Dollar

I am an American from the town of Way-Back and interested in everything that advances the musical interests of America. I therefore inclose the nicest one-dollar bill that I can find to pay for membership in the Alliance and wish it every success.
PERLEY DUNN ALDRICH.
Philadelphia, Pa., Feb. 25, 1918.

Success Beyond the Shadow of a Doubt

Enclosed you will find money order for \$1, dues for current year in the Musical Alliance of the United States. I need hardly assure you of my very great and abiding interest in this splendid movement, the success of which seems to me to be, beyond the shadow of a doubt, already assured. Cordially,
WILLIAM H. JONES,
Director of Music in Norfolk High Schools.
Norfolk, Va., Feb. 24, 1918.

Chester Herold of San Jose Endorses the Alliance

I have been a reader of your valuable paper for over nine years and would not think of doing without it. While in New York it occurred to me to drop in and see you and to become a member of the Musical Alliance, which I heartily indorse.

CHESTER HEROLD, Tenor.
San José, Cal., Feb. 28, 1918.

Another Piano House Joins

Enclosed please find One Dollar, for membership dues in the Musical Alliance of the United States.
HART-SEELEY PIANO CO.
Bridgeport, Conn., Feb. 28, 1918.

Yolanda Mero, Noted Pianist, Joins With "Best Wishes"

I hereby make application for membership in the Musical Alliance, enclosing annual dues of \$1.00. With best wishes,
YOLANDA MERO.
New York, Feb. 27, 1918.

Vincenzo Bellazza, Distinguished Conductor at the Colon, Buenos Aires, Says the "Conception of Alliance Is Noble and Far-Reaching"

(Translated from the Italian.)
It gives me a great deal of pleasure to enroll as a member of the Musical Alliance of the United States.

I enclose the annual dues of one dollar.
The fundamental conception of the Musical Alliance is so noble and far reaching in its import, that I wish it most heartily unbounded success.

VINCENZO BELLAZZA,
Dir. of the Orchestra Teatro, Colon, Buenos Aires, South America, and Dir. of the Municipal Theaters of Sao Paulo and Rio Janeiro, Brazil.
New York, March 1, 1918.

Its Aims Are Praiseworthy

Inclosed find check of \$1 for dues for membership in the Musical Alliance. Its aims are praiseworthy and should receive support of all musicians.
HORACE H. KINNEY.
Waverly, N. Y., Feb. 23, 1918.

Kansas City Musical Club Joins

The Kansas City Musical Club is very glad to become a club member of the Musical Alliance, which it heartily indorses. Please find inclosed \$1 for membership dues.
CORAL LYMAN,
President.
Kansas City, Mo., Feb. 25, 1918.

Another Supervisor of Music Joins

You will find enclosed a check for one dollar (\$1.00). I should like to be enrolled as a member of the Musical Alliance of the United States.
(Miss) MINERVA M. BENNETT,
Supervisor Public School Music.
Butte, Mont., Feb. 23, 1918.

Another Batch of Members from Philadelphia

Inclosed please find five new members for the Alliance, together with money therefor. They are my graduate class of this year and are heartily in sympathy with this movement, of which I religiously preach to them at the close of every weekly lecture I give them. Will send more later.

ADA TURNER KURTZ,
Fuller Building, Philadelphia, Pa.,
Feb. 23, 1918.

An Indorsement from Arkansas

I hereby make application for membership in the Musical Alliance of the United States and am enclosing the fee of \$1. Will you kindly give my thanks to Mr. Freund?

ELIZABETH PRICE COFFEY,
Director, Southwestern Studios of Musical Art.
Fort Smith, Ark., Feb. 26, 1918.

The President of the Banks Glee Club Indorses the Alliance

Am greatly pleased at the advancement you have made already in the cause of the Musical Alliance of the

United States. I know of no one who has done so much for the uplift of music in all its branches in this country and with a great leader as Mr. Freund the Musical Alliance is bound to be of great benefit not only to musicians, but also to the general public, starting, as it proposes, for the betterment of music in the public schools. Shall be glad to be enrolled as a member and enclose check for annual dues.

H. R. HUMPHRIES.
New York, March 1, 1918.

Four Teachers at Henderson-Brown College Indorse High Ideals of the Alliance

Enclosed find \$4 to enroll four teachers of Henderson-Brown College Conservatory of Music in the Musical Alliance of the United States. We heartily indorse the high ideals and aims set forth and wish for you the greatest success.

FREDERICK HARWOOD,
LELIA L. WHEELER,
Mrs. H. J. RICHARDSON,
MILCHRIST R. CORKILL,
Conservatory of Music,
Henderson-Brown College.
Arkadelphia, Ark., Feb. 27, 1918.

Results of Real Value Will be Accomplished

I enclose fee for membership in the Musical Alliance of the United States. I am in hearty sympathy with its aims, and am confident that under the leadership of its vigorous president results of real value to music will be accomplished.

JAMES J. McCABE,
District Superintendent,
Department of Education.
New York, March 2, 1918.

Sure of Its Success!

Please accept the enclosed check as a proof that I wish to become a member as well as a worker for the Musical Alliance of the United States of America. I feel sure of its success.

CORNELIA G. HARKNESS,
Instructor of Music,
Salem College.
Salem, W. Va., March 1, 1918.

California Calls it—"A Splendid Movement"

I hereby make application for membership in the Musical Alliance, enclosing annual dues.

All success to the Musical Alliance of the United States. It is a splendid movement.
JULIUS A. WEBER,
Berkeley, Cal., March 4, 1918.

Will Gladly Help

Please accept my check for a dollar, which I am only too glad to aid music in America. I shall do all I can to interest others in this community.

MARJORIE HURXTHAL.
Mansfield, Ohio, March 4, 1918.

CHICAGO ORCHESTRA AGAIN WINS CLEVELAND'S PRAISE

Conductor Stock's Forces Welcomed in Symphony Series—Heifetz and Elias Breeskin Among Recitalists

CLEVELAND, O., Feb. 26.—The Boston Orchestra having given up its January western tour for war reasons, the Philadelphia Orchestra offered to fill two of the dates at Buffalo and Cleveland. "Heatless Monday" forced the cancellation of the Buffalo contract and the orchestra could not make so long a journey for one concert. Mrs. Hughes discussed the situation with Frederick Wessels, manager of the Chicago Orchestra, and Cleveland's ever faithful friend, Conductor Stock, consented to bring 80 men for a single concert. It was the first time Cleveland had ever heard the Chicago Orchestra without a soloist. It proved to be one of the finest concerts of the seventeen years of the Cleveland symphony series. The beauty of the program carried veteran hearers back in remembrance to those created by Theodore Thomas. Beethoven's "Leonore" Overture, No. 3, was superbly played. At the close of Brahms's Symphony No. 3 there was a veritable ovation for Mr. Stock. MacDowell's Suite in A Minor was the American composition, and two great Wagnerian numbers ended it, the Prelude and "Isolde's Liebestod" from "Tristan and Isolde" and the "Meister-singer" Prelude.

On the following evening came the Cleveland debut of Jascha Heifetz, in which he won his audience so completely that immediately after the concert checks began to pour into the Hughes

United New Haven Piano House Joins

I hereby apply for membership in the Musical Alliance of the United States. Enclosed please find annual dues of \$1.
LOOMIS TEMPLE OF MUSIC.
New Haven, Conn., March 2, 1918.

Rudolph Steinert, Prominent Pianoman, Joins

I hereby apply for membership in the Musical Alliance of the United States and enclose annual dues of \$1.
RUDOLPH STEINERT.
New Haven, Conn., March 2, 1918.

A. B. Clinton Co. of New Haven Joins With Best Wishes

I hereby make application for membership in the Musical Alliance and enclose annual dues of \$1.
A. B. CLINTON CO.
New Haven, Conn., March 2, 1918.

All Success Attend it!

Enclosed please find my check for \$1 for annual dues. I believe this is the greatest movement that has yet been launched in this country for enlarging the mental, moral and esthetic culture of its people. All success attend it.

HENRIETTA A. CAMMEYER.
New York, March 2, 1918.

The Effort Deserves to be Successful

It gives me great pleasure to become a member of the Musical Alliance of the United States, as I am very much interested. Your efforts deserve to be successful. Enclosed please find my check for \$1.
L. J. SIEBECKER.
Scranton, Pa., March 1, 1918.

The Work of a Musical Pioneer

Enclosed find check for four dollars, three for the renewal of MUSICAL AMERICA and one for membership dues in the Musical Alliance of the United States.

Am teaching music, playing the pipe organ and directing choir music in one of the churches in this little city of 10,000, situated way up in the mountains, several hundred miles away from any main railroad, and quite shut away from any fine music. MUSICAL AMERICA's weekly visit is a great inspiration. Through reading of other cities and towns holding Community Sings, in MUSICAL AMERICA, a few of us have started a "sing" here which is a wonderful success. We have an orchestra of twenty pieces and pipe organ, which I play, and as director a Mrs. Norton, who is most capable. We have from three to four hundred in attendance. Music is on a low standard here and so we feel that we are starting a movement that will grow into bigger things.

I am very much interested in the endeavors of the Musical Alliance and will try to get other musicians to join.

SUE KENNY.
Lewistown, Mont., Feb. 23, 1918.

office for "Heifetz's next Cleveland recital." It is now slated for April 17.

Elias Breeskin, the gifted pupil of Franz Kneisel, who has many Cleveland friends, gave a recital at Hotel Statler before many violin connoisseurs, who declared him to be a young performer of far more than usual ability. The Kreisler Cadenza to the Tartini "Devil's Trill" Sonata and the Concert Etude by Franz Kneisel were played with splendid virtuosity.

The second concert of the Philharmonic String Quartet brought as assisting pianist Patty Stair, an able coadjutor in the Scharwenka Quartet in F Major, also three short and charming numbers serving as entr'actes between it and the Schubert Quartet at the beginning, by Charles Rychlik, a composer of local fame.

Beatrice MacCue Back from Ohio Tour

Beatrice MacCue, contralto, has just returned from a concert trip in Ohio. Her interpretations won marked praise when she appeared before the Fortnightly Club of Cleveland at the Silver Anniversary meeting on Feb. 14. In company with Mrs. George Sherwin, pianist, and Mrs. Caroline Harter Williams, violinist, of Cleveland, Miss MacCue gave several concerts to very appreciative audiences at Camp Sherman, Chillicothe, O.

BROOKLYN.—Several pupils of the Figue Institute were heard in recital on Friday evening, Feb. 22, by a large audience, which enthusiastically applauded their work. Those taking part were Margareta Welsch, Etha Krieger, Leo Ryan, Estelle Waiser, Anna Hering, Clara Heckerling, Agnes Wagler, pianists, and Edna Mertens, contralto, and Edna Meinken, soprano.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

How Music Clubs Can Aid in War Department's "Smilage" Campaign

To the Editor of MUSICAL AMERICA:

Permit me to make a suggestion for a patriotic service by our musical clubs which, while not directly in line with musical activities, is closely allied with them. I refer to the "smilage" campaign that is now being conducted by the Military Entertainment Council of the War Department. The suggestion is that the music clubs do their share in the carrying out of this campaign, which is being supported by all manner of organizations. The thought occurred to me when I read that the Matinée Musical Club of Philadelphia, at one of its meetings, had sold a hundred smilage books. There is scarcely a music club in the country which could not do the same at any one of its meetings.

Is it necessary to explain what a smilage book is? Well, the War Department issues \$5 and \$1 books of five-cent tickets, which, when presented at the box office, entitle the holder to admission to any Liberty Theater or auditorium in the camps. These smilage books are to be sold to the "folks at home," so that they may be sent to the boys in the camps, thus enabling the home folks to "treat" the soldiers to an evening of wholesale entertainment. Why cannot the soldiers pay for their own entertainment? Because their pay is but \$30 a month, and after the Government has deducted the allotment to dependents, and the payments on Liberty Bonds and insurance, the boys have little money left for any purpose. That the boys must have this entertainment, as one of the "normalities of life," after a hard day's drilling, is a fact that does not need demonstration.

I have had an opportunity to observe the value of smilage to the boys at Camp Meade since the opening of our Liberty Theater, at which I conduct singing as an adjunct to every performance. About sixty per cent of the receipts of the theater is in the form of smilage. The percentage is really higher when one takes into consideration that a large portion of the reserved (or fifty-cent) seats are occupied by officers, most of whom do not come in on smilage. In other words, through the kindness of people at home, the soldiers are enabled to enjoy jolly entertainment such as makes them fit to tackle the next day's drilling with renewed zest—entertainment such as provided last week by the really excellent company that gave us "Kick In" and "Baby Mine," a company organized to play in the Liberty Theaters.

Persons in the musical world ought to be especially sympathetic to a plea for entertainment for the soldiers, and the music clubs have the machinery for selling large blocks of smilage books, just as do the Rotary Clubs, the chambers of commerce and other bodies.

Music is far from neglected in the Liberty Theaters. I've just read in MUSICAL AMERICA that the theater at Camp Lewis was opened with a choral and symphonic concert, and we are hoping to have one of the large Eastern orchestras play in our theater soon.

Let me take this opportunity of saying what a boon MUSICAL AMERICA is to those in the camps who want to keep in touch with musical affairs while they are away from the great world outside. Every night just before retiring I have been reading MUSICAL AMERICA through carefully and, as a result, when I saw many musical acquaintances at the "Azora" premiere while on leave in New

York, I was able to feel quite well posted on the affairs that had been interesting them during the period when I was away from the musical world. I realized how much I missed the paper during two or three weeks when my copy failed to arrive through the mails. As a consequence I scoured the Washington newstands until I found an unsold copy.

Yours very truly,
KENNETH S. CLARK,
Division Song Leader.
Camp Meade, Md., Feb. 28, 1918.

Recalls Career of Late Louise B. Voigt

To the Editor of MUSICAL AMERICA:

The passing of Louise B. Voigt, dramatic soprano, who of late years had been devoting herself to teaching in her studio in the Metropolitan Opera House Building, recalls a period of about fifteen years ago, when this interesting and vital personality flashed like a brilliant meteor for a brief—all too brief—space across the concert horizon.

Returning from Berlin, where she had created a furor and where for a time she had been the protégé of Mme. Lilli Lehmann, she made her American debut at the Worcester Festival with such impressive results that she sang during her first season over eighty concerts.

She commanded what was at the time reported to be the highest salaried church positions, singing successively at the Temple Emanuel, under Max Spicker, at the Broadway Presbyterian Church, Walter Gale, organist, and Calvary Methodist Church, A. Y. Cornell, organist.

In 1903 she married Byron Overstreet, baritone soloist of the Little Church Around the Corner, and upon his untimely death a year later she definitely gave up her career as a singer and devoted herself to her work as a teacher. She was a great and far-reaching power for good and a factor in the lives of her pupils.

There are no words in which I can voice what I owe to Mme. Louise B. Voigt. In the years I have known her she had been an unfailing light to my path. Tolerating no subterfuge or laxity in her art, she demanded the same of us who were taught by her. We could not all have her glorious voice (to me the greatest dramatic soprano I have ever heard), but she showed us that we could all have her reverence of and enthusiasm for all that constituted art. And she was generous—wonderfully so. Many a poor girl who could not achieve the ambition to sing had been helped by her unstintingly, not only to instruction but to support, mental, moral, physical and spiritual. As an artist and as a woman Mme. Louise Voigt was superb.

CATHERINE A. BAMMAN.
New York City, March 2, 1918.

Mr. Hargreaves Defends His Views of Galli-Curci's Art

To the Editor of MUSICAL AMERICA:

Mr. Zay will, I am sure, consider it no discourtesy when I say that I recognize in his reply to my expressions on Galli-Curci's art that voice of the theorist or pedagogue that was to be expected. Mr. Zay's authority on that principle of singing to which he adheres is not questioned, nor is the sincerity of his purpose in its prompt defense.

The difficulty is that the singer who is free is subject to an irresistible intuition that is not experienced by the person who tells the singer how. This intuition makes the singer keenly sensitive to the hindrance of any mechanical or physical observations whatever. He or she feels unmistakably that the artistic intentions cannot find their expression via the regulated breath muscles or any other physical route, but that the voice's response to the will is too instantaneous to be interrupted by any applied physical control, no matter how rapidly or skillfully done.

That mechanical operations do take place exactly as the physiologists and throat specialists assure us is unquestioned, but that they are automatic and, therefore, of no concern to the singer, is the happy discovery of those who are free in the highest sense.

Thus it is that when a great artist comes into our midst and, in a transcendent manner, demonstrates this truth, the person who has studied how to direct a singer's actions does not detect in her that principle which he believes to be essential, because he has become more susceptible to a demonstration of accepted technical rules, than the vision of loveliness in its completeness that is being presented to him.

Out of my own experience I am prepared to believe that an applied control of the breath would make the tones of Galli-Curci firm and solid, but it would certainly destroy something infinitely more precious. That "floating" tone, which is not only exquisite to the ear, but the only true reflector of that subtle poetic grace which is pre-eminently Galli-Curci's, is never obtainable by even the most skilled muscular regulation. I would not wish to avoid Mr. Zay's perfectly just question as to the prima donna's intonation. It must be admitted that it is faulty, but I would not ascribe it to the natural use of her voice. There is no physical formula for its correction. It would seem to be rather due to a curious personal difficulty which the artist is patiently and bravely endeavoring to overcome in her own way.

The tendency to flat is much less than it was, from what we learn. Her vocal execution, however, is surely the summit of human perfection, whether it be in the florid or purely lyric style. Mr. Zay finds it faulty, and if he can direct me to anything to approach it, either in a singer now before the public or some product of a studio, I shall be grateful for having obtained such a memorable experience without having my clothes torn in the vestibule of the Hippodrome!

RANDALL HARGREAVES.
Montclair, N. J., Feb. 25, 1918.

Duets for Viola and 'Cello

To the Editor of MUSICAL AMERICA:

In your Feb. 9 issue Miss Mukle is quoted as saying that Miss Clark's duets for viola and 'cello are all she knows of. I would like to suggest that she look up three by Alexander Rollo. In 1895-1896 Ellis Porter, the Boston 'cellist (and horn player), and myself (playing viola) used them somewhat. They are very interesting, rich in harmony, and set off the tone colors of the instruments. I played an old Albani viola of wonderful tone, doing the sonatas by P. Scharwenka, Rubinstein, Goltermann and some smaller things (modern French by Theron, etc.). I hope the good work of popularizing the viola by Miss Clark will go on. It is a wonderful instrument.

Yours most truly,
L. L. CAYNAN.
Grand Rapids, Mich., Feb. 21, 1918.

Moralizers and Morals

To the Editor of MUSICAL AMERICA:

I read with interest the letter from John Despard published in your current issue, and in view of a recent indecent exhibition of nakedness parading under the plea of "Art" I cannot refrain from expressing myself, although it is not my habit to write to newspapers.

Mr. Despard's slurs at the doctrines of the Apostle Paul seem to me to be beside the case. I do not know anything about the towns he mentions in his letter, but I do know my Bible from cover to cover and I am sure that all God-fearing Christians will support me in the belief

that Paul of Tarsus did more to make pure the vile world of his day than any man that ever lived, excepting Him whose doctrine Paul preached. We know from the lewd statuary left us by the ancients the prurient state of their minds. As far as cleanliness is concerned, we are told in the Bible that it is next to godliness, but not before it.

The fearful state into which the stage is reduced by men of low type, whose sensational advertisements attract the sensualist; prevent the splendid poetry of the Swan of Avon from being given as it should be and keep many men who love the beautiful, which is ever the pure, from much honest enjoyment.

I hope if Mr. Despard sees this letter, he may reflect upon what he said in his letter and know that there is still a large class of persons who think that the less the human body is dwelt upon, the better for society. Faithfully yours,
(MISS) MARTHA VAN PYL STREATHAM.
New York City, March 1, 1918.

Deplores Omission from Campanini's New York Répertoire of Nevin's New Opera

To the Editor of MUSICAL AMERICA:

I watched for an announcement in the New York repertoire of Arthur Nevin's new opera, "The Daughter of the Forest." I attended its premiere in Chicago and was struck by the beauty of the work—orchestral and otherwise. It has marked originality and dramatic effects of the very highest order. While the enthusiasm with which it was received and repeated recalls—amounting to an ovation—attest its popular appeal, this judgment was reinforced by that of participating artists, and the best musicianship of Chicago.

In view of these facts its omission from the New York repertoire seems a very grave mistake, and an injustice to everyone concerned.

Campanini is to be commended for his innovation in recognizing and bringing out successfully all-American opera. But his work is only half begun if this opera is not given a hearing in the East after so successful a premiere in the West.

Nor could such a course have the desired effect in projecting the growth of American opera in the future—which is a far larger issue than that of any individual work for itself alone.

Very truly yours,
ONE INTERESTED IN PROJECTING
AMERICAN OPERA.
Lawrence, Kan., Feb. 19, 1918.

Should Anthem Be Curtailed?

To the Editor of MUSICAL AMERICA:

One more letter in defense of Dr. Muck, which I hope will find space in your valuable magazine, and give food for thought upon a matter that seems to be carried too far, the letter being obeyed at the expense of the spirit. In England, a country of very strong national feeling and great loyalty, at concerts and other entertainments the national anthem, except on special occasions, is played at the end of the program, and then only the first six bars of it (it should have had eight, of course). It never fails to act as a tonic, for all spring to their feet, every man's hat comes off, if it happens to be on, everyone smiles because it is so soon to be over; the spirit of loyalty and respect has been shown, pride and love of country felt by all; nobody is bored. Contrast it with having to stand up a long time at the beginning of a performance, perhaps while the whole of the "Star-Spangled Banner" is being sung through, many probably having to hold on to a hat, a muff, a bag (knitting), an umbrella, a program, the stub of a ticket, join in the singing and then try to look naturally pleasant and patriotic. It is a difficult task!

Yours truly,
C. R. RICCI.
Wheeling, W. Va., Feb. 25, 1918.

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Special Series of Illustrated Lectures
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Community Sings

SAVANNAH, GA., Feb. 26.—The music department established this season as a new activity of the Huntingdon Club is proving a distinct success. Mrs. J. de Bruyn Kops is chairman and the meetings have been held as follows: First meeting, "The Development of the Different Schools of Music," with vocal and instrumental illustrations; Miss Beckwith, chairman, assisted in the musical numbers by Mrs. Frank Spiner, contralto; Mollie Bernstein, pianist; Helen Manning, accompanist. The next meeting, Mrs. J. J. Gaudry, chairman, had for its subject: "The Orchestra and Its Component Parts." The February meeting was in charge of Nora Edmonston, "Russian Music—Its History and Progress in Modern Times," being the interesting subject.

The Junior Music Club has been giving unusually good programs, and will shortly entertain the soldiers at Fort Screven with a unique program. The programs of the Thursday Morning Club, which meets the first and third Thursdays of each month, are worthy of the highest praise, presenting, as they do, the best talent in this city.

At last we are to have the joy of community "sings," under the leadership of Francis Wheeler, at the Auditorium, every Sunday afternoon. The first "sing" took place last Sunday as a part of a wonderful meeting. The audience packed to the doors to hear primarily Charles Zubelein in his wonderful talk on "America." Musical numbers were supplied by a double quartet of marines, and a chorus of fifty soldiers from Fort Screven, under Miss Cushman's direction. All numbers were splendidly given. The audience sang several songs, under the direction of Francis Wheeler, song leader of the United States Navy, and sang with a will in the inauguration of community singing in Savannah. By special permission the Fort Screven Band was present and played under the direction of Gregory Trapolino, band leader of the Fourteenth Band, Coast Artillery Corps. M. T.

Alfred College Glee Club in Concert

ALFRED, N. Y., Feb. 28.—The Glee Club of Alfred College gave its first concert of the season at Alfred Station, N. Y., on the evening of Feb. 23. The concert was appreciated by a large audience. The patriotic program will be presented in many cities of western New York in the coming months. The glee club is under the direction of Ray W. Wingate, director of the university department of music.

DENVER, COL.—The Central Presbyterian Choir, under the direction of Frederick Schweickher, gave a concert recently for the benefit of the hymnal fund. They were assisted by Mrs. Harry Bellamy, Jeanette Vreeland Enos, Della Hoover, John H. Gower, Robert Wall and Mrs. De Sanctis. Music written by Dolce Grossmayer was sung for the first time.

A True-Blue American, Trained by An American, Is Florence Macbeth



© Hizon-Connelly Studios, Kansas City, Mo.

Florence Macbeth, Gifted American Coloratura Soprano, Who Gives Her First New York Recital March 16

A YOUNG American artist who is winning her way solely on merit is Florence Macbeth, who gives her first New York recital in Aeolian Hall on the afternoon of March 16. Miss Macbeth's career has been an interesting one and should prove inspiring to young singers who are struggling to gain a foothold in the musical world.

An American by birth, her training has been entirely under the tutelage of an American. Without financial backing or personal influence, she stepped into the musical world five years ago and won instantaneous recognition from public and critics. Since that time her progress has been steady, and were it not for the war she would to-day be singing in one of the European opera houses.

Through her success as prima donna coloratura during three seasons in the Chicago Opera Company and her widespread concert work, Miss Macbeth has made a substantial place for herself in the musical life of this country, and even in war times has been kept exceedingly busy. She is preparing for a much fuller season next year, many appearances being re-engagements.

Florence Macbeth is a patriot and allows nothing to stand in the way of her doing her share. She has sung at the various camps near by and in the West, and has assisted at several big benefit concerts for the sailors. She has also offered her services to the British Mission, singing at recruiting concerts, etc.

Miss Macbeth has been received with much favor in New York in opera and concert, but on March 16 she makes her bow as a recitalist.

Radford's (Va.) "Sing Week"

RADFORD, VA., Feb. 21.—Under the auspices of the Woman's Club and directed by Florence Baird, who is in charge of music in the public schools, a "Sing Week" was recently held with great success. The sings were begun with a service in the Grove Avenue Church on the afternoon of Feb. 17 and continued through the week in the various schools and clubs. Prominent among those taking part were Loys Duff, pianist; Francis Fuqua, violinist, and Virginia Vaughan, accompanist.

FAIRMONT, W. VA.—A recital was given on the evening of Washington's Birthday by the pupils of Mrs. Josephine Haymond in the Y. M. C. A. auditorium. Those taking part were Grace Randolph, Madeline Brown, Elizabeth Jones, Josephine Tennant, Letitia Ryan, Lena Mercer, Helen Wilson, Mary Denham, James McDaniels, Jr., Mrs. Clyde Frame.

MEMORABLE FEATURES IN WATERTOWN "MESSIAH"

Return of Popular Artists and Work of
Soloists and Musical Society De-
light Large Audience

WATERTOWN, N. Y., Feb. 19.—The Musical Society made its second bow to a large, enthusiastic audience in the big Olympic Theater, when it presented Handel's "Messiah" on Feb. 11. With the enlarged stage, made necessary by the chorus and orchestra, the seating capacity of the house was cut down to about 1800, nearly all of which was taken.

It was a unique and memorable occasion in many ways. It marked the return of Mrs. George V. S. Camp, soprano soloist, to Watertown's musical life. Also Earle Tuckerman, who sang the bass solos, was welcomed again to the city which was once his home. Their work was of the highest order and merited the volumes of applause which greeted them. The other soloists were Reed Miller, tenor, and Nevada Van der Veer, contralto, whose work was indeed a revelation. A Watertown audience never heard the "Messiah" solos better sung than on this occasion.

It is generally conceded that the work of the chorus surpassed anything ever heard here before. The orchestra was composed of local musicians and imported professionals, and gave a fine accompaniment to both chorus and soloists. The orchestra was aided in a masterly way by Ella Robinson at the theater's new orchestral organ.

The performance was under the direction of Brainard H. Treadwell, whose careful training made the chorus respond to his intelligent conducting as one singer. His reading of the work was highly commendable.

PROGRAM OF RIKER'S SONGS

Skilled Artists Sing American's Works
in Wanamaker Concert

The twenty-third concert in a series devoted to American composers at the Wanamaker Auditorium, New York, was given on Wednesday afternoon, Feb. 27, the composer being Franklin Riker. The works heard were songs and part-songs including a variety of compositions, skillfully interpreted by the artists, Lois Long and Emily Stokes Hager, sopranos; Jeanette Whitehead, mezzo-soprano; Geraldine Taylor, contralto; Earle Tuckerman, baritone; Franklin Riker, tenor, with Edward Falck at the piano.

Mr. Riker's patriotic song, "The Call," opened the program, after which the singers appeared in groups. There was an interesting group of three negro dialect songs, "Hi, Lil' Feller," "Mr. Honey Boy" and "Nebber Min," sung by Miss Long, who later gave a group of manuscript songs effectively. Among the other songs were "Bonnie Mary" and "Road Song," sung by Mr. Tuckerman; "The Ultimate Desire" and "Waken Sweet," "A Sleepy Time Song" and "Song of the Night," sung by Miss Hager; "Thy Beauty," "The New Love" and "Deep in My Heart," were sung by the composer himself and the duets, "It Was a Lover" and "Perfect Love," sung by Miss Long and the composer. A feature, too, was the performance of two quartets for women's voices, "Vira" and "The Troll Song," sung by the Misses Hager, Long, Whitehead and Taylor. Mr. Riker's admirable gifts were finely demonstrated in these works and he and his interpreters were given much applause by the audience.

Give Violin Recital at Wanamaker's

A violin recital was given in the Wanamaker Auditorium on the afternoon of Feb. 21, under the direction of Carl Tollefsen, those taking part being Anna Gray Mitchell, Mercedita M. Wagner, Clarissa Dodge White and Antonio de Trinis, assisted by Elizabeth Murphy and Gladys Webster. J. Thurston Noe, organist, opened the program with numbers by Borowski, Callaerts and Kroeger. The violinists were heard in compositions by Papini, Svendsen, Kreisler and others and the pianists in numbers by Liszt, Moszkowski, Sibelius and Beethoven.

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New York, March 9, 1918

AN AWAKENING

Was it patriotism, chauvinism, or purely an alert and a liberal conscience that impelled the Ohio Music Teachers' Association to decide to devote its next convention (scheduled for late next June) to the work of American composers? The programs of the entire four days' sessions will be turned over to our creative musicians. The plan is comprehensive, embracing as it does the work of Americans along theoretical, pedagogical and educational as well as purely creative lines. A truly inspiring idea. But what brought it into being? The chances are all that the scourge which is sweeping the world provided the original impulse. For this war, uniting us all closer day by day in a league of nationalistic idealism and a common purpose, is working great good for the cause of American music. In learning to take themselves seriously Americans are gradually breaking away from that provincial attitude toward that patronizing outlook on the art of their countrymen. In the matter of sensibilities composers are the same the world over, and unquestionably this attitude rankled in our creative musicians, made them doubt their own powers, materially retarded their spiritual development.

America is dropping all that, has dropped it to a large degree. Such investigation as is being pursued now is serious. We are realizing at last that art, particularly musical art, is a vital ingredient in our national organism. Now, if ever, the American composer has the opportunity to show the stuff that is in him.

The music teachers of Ohio are among the first to respond to this healthy current. They are placing the key of their gathering in the hands of the American composer. It is a magnificent example that they set and one that is bound to stimulate others akin to it. The country has embarked upon a tremendous trial of arms and moral forces. Now let the American composer confirm his friends' belief that he has something significant in the things of the spirit to contribute to the world's storehouse.

HAMMERSTEIN RECRUDESCENT?

Oscar Hammerstein basks once again in the illusory limelight of rumor. It now appears that he may give popular-priced opera at his Lexington Theater before the expiration in 1920 of the prohibitive contract with the Metropolitan. If the Lexington should not be available the time-tried Manhattan might be impressed into

service. The whole project is still in a state of nebulous incertitude, but in its inchoate condition, at least, it has the Olympian sanction of Otto Kahn, who is said to say that "he will do all in his power to assist such a venture"—the conditional stipulation being, of course, that Oscar shall not attempt to produce "first class opera," which, being translated, means the sort of opera done at the Metropolitan or any kind that might be construed as competitive. On his part Mr. Hammerstein entertains creative visions of "opera at \$2 which is not \$2 opera."

At a date not too remote for remembrance Oscar had planned something of the same sort and had even gone so far as to announce his company and his repertoire. He thought the Metropolitan potentates more amicably disposed than they really were. They would not relinquish one jot or tittle of what was nominated in the bond between them and Hammerstein and further, to make capital of the popular state of mind created, brought into life the Century Opera Company, which gave performances often not worth one quarter the price asked for them. It lasted a season and a half, or until the Hammerstein peril had been effectually removed. It proved nothing about popular-priced opera except the unlovely things already familiar. It did not demonstrate anew, as Hammerstein had done at his Manhattan, that the New York public would support two operatic establishments for any length of time, even though opera-going had become a more popular pastime than in earlier days.

With the prospect of the indomitable Oscar once more in the field the question arises as to what constitutes "competition" with the Metropolitan performances. This may be variously answered, according to individual valuation of such performances. But to all intents it means the production of operas not figuring in the Broadway house's repertoire; or else the presentation of familiar works on a humbler artistic scale—which should not, of necessity, be a very difficult matter. The problem claiming solution is, then, whether the psychology of New York music-lovers has so changed that they will voluntarily spend money on opera admittedly not of the foremost type. The whole trend of their disposition has hitherto been to go once to the Metropolitan rather than six times to an inferior company. Have the passing years altered the bent of their inclinations? Experiment alone can tell. But the experiment will be worth making if only to bring Hammerstein back into a field where he legitimately belongs. His popular-priced "educational" opera eight years ago was remarkably fine. Has the public advanced sufficiently in the meanwhile to support more worthily a new venture somewhat along the same lines?

MELODIC FOUNTAINS UNSEALED

The prospect of freshly liberated melodic fountains in the Ukraine, as foretold so absorbingly by André Tridon in last week's issue of MUSICAL AMERICA, is truly alluring. These fountains, hitherto sealed by the blighting commands of tyranny, ought to do much in watering the melodically sterile earth of Europe and helping toward the renaissance of musical inspiration which is surely coming after the war.

According to Mr. Tridon, the popular songs of the Ukraine are probably the most beautiful in the world. Certainly there are no finer in Russia and we need not be reminded to-day to what extent the folk music of Russia is wonderful. In the days of Czars the language of the Ukrainians was forbidden and their songs held to be seditious. Even their publication was prohibited. Now Czars are no more and the forbidden music is free as air. One looks with longing to the treasures about to emanate from Little Russia.

May they come soon! And may they revivify and freshen an art sorely in need of their stimulus!

Eight Public Schools of Dunmore, Pa., Subscribe

As a result of Mr. Freund's visit to Dunmore, it has been decided to place MUSICAL AMERICA in every school building in which there is a seventh grade, for the use of teachers and pupils. I am inclosing you check for \$24, for which kindly enter the following subscriptions, beginning with the issue of March 2:

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Very cordially yours,

C. F. HOBAN,
Superintendent Public Schools.
Dunmore, Pa., Feb. 26, 1918.

PERSONALITIES



—Photo by Underwood & Underwood

Geraldine Farrar as a War Relief Worker

Geraldine Farrar, prima donna of the Metropolitan Opera Company, is shown here in a new rôle—as a worker in the Stage Women's War Relief Society, of which she is an active member. The American prima donna has this winter spent a portion of almost every day at the workrooms of the society, fashioning knitted garments or making bandages. The accompanying picture shows her operating a sewing machine in the division that is making hospital garments.

Alda—Mme. Frances Alda, who has sung in many rôles of many periods, recently appeared at the festivities of the lieutenants of the New York Police Force, singing the "Star-Spangled Banner." In appreciation of her services, she was presented with a golden badge and is now an honorary lieutenant of the force.

Salvini—Among those who have been deeply interested in the work of Mario Salvini, the New York vocal master, is Henry Gaines Hawn, the noted elocutionist. Mr. Hawn met Mr. Salvini a few years ago, investigated his method and found unique the care which Mr. Salvini devotes to the significance of the text in its musical application.

Turner—Maud Powell's interesting husband and manager, H. Godfrey Turner, is the subject of a column interview in the Portland *Oregonian* of Feb. 18. Many engaging details of a life full of adventure are revealed in this article, which describes among other things, Mr. Turner's personal recollections of the late Edward VII of England.

Garrison—When Mabel Garrison was studying for her diploma at the Peabody Conservatory in Baltimore, she had difficulty in remembering the key-signatures of the Beethoven Symphonies, so her husband, George Siemon, who at the time was professor of harmony at the conservatory, made a tune of the signatures in proper order, which, sung to the words "Ludwig wrote nine symphonies in all," fixed them in the singer's mind.

Troostwyk—Leo Troostwyk, who for the past five years has been associated with the Yale School of Music, Yale University, as instructor on the 'cello, has enlisted in the radio department of the Army, and is now stationed at Camp Sevier, Greenville, S. C. In letters to his friends, the young 'cellist finds a fascination in his duties as a wireless operator, and expresses himself as being more than satisfied in the army.

Farrar—Geraldine Farrar has been quick to respond to the plea, made by officers who have seen service at the front, for musical instruments for the fighting men. Recently she sent the Stage Women's War Relief several dozen harmonicas to be slipped into comfort kits. They were accompanied by the following note: "These in response to a need for something with which our boys can make music over there. I can readily appreciate that in the hands of a gay laddie music of no mean inspiration may issue from these humble little instruments."

Powell—The feature of the fifth and final concert for this season of the Russian Symphony Society, on Saturday evening, March 23, at Carnegie Hall, will be the première of John Powell's "Rhapsodie Nègre," with the composer at the piano. Mr. Powell has been known hitherto as a composer of works for the piano and violin and piano, and this will be his initial essay for piano and orchestra. For this concert Mr. Altshuler has arranged a Russian-American program and will further honor Mr. Powell by playing his Suite, "At the Fair," which the pianist introduced in its entirety at his recent Aeolian Hall recital. As a work for orchestra it will be played for the first time.



BY CANTUS FIRMUS

NEW YORK is hopeless. Only last week a Metropolitan Opera House audience hissed a young woman dancer who seemed to shed her wispy drapery during the course of her interpretation of the "Valse Triste." Some of the spectators walked out of the theatre in their indignation; others, including all the unmarried critics, were rooted to their seats in sheer horror, and remained for the rest of the exhibition.

Of course, we have no sympathy with these small-minded, non-progressive mandarins who protest at the so-called nudity. Don't these poor fossils know that only modern artificiality takes exception to the nude? The pure Greek art, you know, proves that there is nothing lewd in whole or semi-nakedness. At least this is the argument of the dancer's manager.

The conclusion is, that as we are now dwelling in the pure atmosphere of classic art we must encourage nudity on Broadway.

One of the *Crusaders* in the Saturday performance of St. Elizabeth is another champion of Pure Greek Art on Broadway. The *Crusader* lost his classic trousers during the third act. Was he abashed? No; he appreciated the fact that "it is the attempt to decorate the nude that makes it suggestive." So he calmly gathered up his pa—drapery and strolled off the stage. The audience did not hiss or boo. It roared with delight. Which illustrates, as we said, that New York is hopeless.

We have verified the item printed in this column last week, that a member of the House of Representatives, Blanchard, of Massachusetts, has invented a music-composing machine.

As if we haven't had enough trouble from Congress.

Popular Fiction. (The Word and the Thought)

"I never pay any attention to the articles the critics write about me ("Except to call up the editor-in-chief, who is a personal friend, and demand that he discharge the beast who writes such stupid, silly stuff.")

"I never read my own articles." ("After I have worn out sixteen proofs and mailed marked copies to all my friends.")

"We did everything in our power to discourage the ticket speculators." ("Of course, you couldn't expect us to be gruff to these pleasant gentlemen, who, after all, are our close friends.")

"Your recital was so splendid." ("But you played like the devil.")

Poor Hector

[From the New York American]

Hector Dufranne, fiend of many years standing, more than lived up to his former reputation.

And From Princeton!

Dear Cantus Firmus:

An humble admirer of your column sends you the following (imaginary) clippings:

Bary Garten, a rare artist from every point of view, used her figure with rare taste in the coloratura passages.—New York *Bun*.

Her beautifully colored middle register was seen to excellent advantage.—Daily *Dimes*.

Uses her jewels with a rare sense of location. An artistic triumph.—Morning *Ribune*.

Yours sincerely,
BEVERLY M. BROWN.

Princeton, N. J., Feb. 25, 1918.

Burr McIntosh gave some wholesome advice at the Pleiades Club dinner tendered to Paul Dufault last week. Find two jokes a week, he urged, and pass them on.

Wish we could, Burr.

How Our Heroes Treated Mr. Bibb (The "World" Is Correct)

[From the "Sun"]

Kathleen Hart Bibb had the assistance at the piano of her husband, Sergeant-Major Frank Bibb.

[From the "Telegraph"]

Her brother accompanied her.

[From the "Times"]

She was assisted at the piano by her cousin.

[From the "World"]

Frank Bibb, a brother-in-law, played her accompaniments admirably.

Perhaps this is Why London Still Listens to Wagner Opera

Says the "American Defense Society" in the New York *Tribune*.

"The time of sentiment about Goethe and Schiller has gone by. Even the best music of Wagner now serves only to remind us of the Lusitania and the seven hospital ships."

If "Parsifal" and "The Ring" remind these gentlemen of submarine horrors doubtless they will fight for the return of Wagner in the interest of patriotic propaganda.

CONTEMPORARY AMERICAN MUSICIANS

No. 6
JAMES H.
ROGERS

JAMES HOTCHKISS ROGERS, composer and organist, born at Fairhaven, Conn., Feb. 7, 1857. First studied music (piano) at Lake Forest Academy, Lake Forest, Ill. First teacher, T. Martin Towne.



James H. Rogers

Went to Berlin, 1869, studied there until 1871, piano under Loeschorn, organ with Haupt, harmony and composition with Rhode and Ehrlich. Paris, 1871, piano with Fissot, organ with Guillemant and Widor. Returned to America, 1881. Organist, Burlington, Iowa, 1881.

Went to Cleveland, Ohio, September, 1881, where he has resided to date. Has held only two organ positions in Cleveland. At present (1918) organist at First Unitarian Church and Euclid Avenue Synagogue. Is also music critic on Cleveland *Plain Dealer*.

Married, 1891, Alice Abigail Hall. Has done work as choral director, but for some years has devoted time exclusively to organ and to composition.

Published works mostly songs, number over a hundred, of which "At Parting" and "The Star" are best known. Also published two cantatas, one for Lenten season, "The Man of Nazareth," and one for Easter, "The New Life." Other works are a suite for piano, one for organ, besides numerous single organ numbers and anthems.

Under the pen-name of "Edward Campion," Mr. Rogers has published many sacred songs, among which "The Ninety and Nine" is the best known.

TAMAKI MIURA TO SING THIS SEASON IN BUENOS AIRES



Tamaki Miura, Japanese Prima Donna, and Adolpho Bracale, Director of the Bracale Opera, from Camera Pictures Which the Soprano and Impresario Made of Each Other

Mme. Tamaki Miura, the charming Japanese prima donna soprano, who has many warm admirers in the United States as a result of her appearances as "Madama Butterfly" and in other operas as a member of the Boston Opera Company, under the management of Max Rabinoff, the past two seasons, has returned to the Hotel McAlpin, New York, from Havana.

While in Cuba Mme. Miura sang a number of performances of "Madama Butterfly" and "Iris" as a member of the Bracale Opera Company. She was engaged for only three performances of "Madama Butterfly," but added largely to this number as a result of her individual success in the title rôle.

Mme. Miura will be in the United States until May, when she will leave for South America to sing at the Teatro Colon at Buenos Aires during the opera season from May until September. This will be Mme. Miura's first visit to South America and she is looking forward to it with much interest and anticipation.

Following her stay in South America, she will return to the United States and will be available for concert and opera appearances during the season of 1918-1919.

The United States has practically become Mme. Miura's home by adoption and she is very much in love with this country. Her husband, who is a physician, has been taking a special research course at Columbia University. He will probably accompany Mme. Miura to South America.

One of the little prima donna's hobbies is the taking of snapshot pictures, and during her stay in Havana she took many photographs in and around the interesting, historical city. The picture of Adolpho Bracale, director of the Bracale Opera Company, was snapped by Mme. Miura and the snapshot of her was made by the operatic impresario.

PORTLAND, ORE.—Pupils of Mrs. Fred Olsen were heard recently in recital, those taking part being: Zulah Andross, Lois Muir, Beatrice Lincoln, Frances Johnson, Mrs. Bertha Moore, Mrs. Daisy Wells, Mrs. Blanche Sylvester and Grace Crow. Nettie Leona Foy and Erma Ewart were accompanists.

MISS HEMPEL IN AN ENCHANTING RECITAL

Metropolitan Soprano Makes Her Annual Appearance in Carnegie Hall

Frieda Hempel, Soprano. Recital Carnegie Hall, Afternoon, Feb. 26. The Program:

Romanza and Cavatina from "Othello," Rossini; On Wings of Song, Mendelssohn; Cradle Song, Tchaikowsky; "The Rose Has Charmed the Nightingale," Rimsky-Korsakoff; Bird Song, Taubert; "Shadow Song" from "Dinorah," Meyerbeer; "The Herdsman," Old Norwegian; "I Know Where I'm Goin'," and "I Know My Love," Old Irish; Daddy's Sweetheart, Liza Lehmann; Aria, "Qui la Voce" from "I Puritani," Bellini. Richard Hageman at the piano.

Any possible doubts as to the popularity of Frieda Hempel as New York's accepted coloratura prima donna must have been quickly dispelled upon approaching Carnegie Hall Tuesday afternoon of last week, when Miss Hempel gave her first New York recital this season.

Considering the prima donna's exquisitely artistic singing of the initial "Othello" Romanza and Cavatina, the masterful control of her gorgeous, ever-flexible soprano, her consummate artistic and euphonic taste in her expositions, one could but regret that under such auspicious conditions she had not chosen a more select program. The program included numbers which may appeal to the general public, to which, however, an artist of Miss Hempel's standing has no need to cater. The astonishing lightness of her attacks in every register, the clearness of her trill and, above all, the musical soul imbued in each of her passages, so characteristic of Marcella Sembrich in her greatest glory, must prove a source of unending delight to all lovers of decorative singing.

As one of her encores Miss Hempel sang Schumann's "Nussbaum," in German, with matchless depth of expression, while in her finished and brilliant execution of "Qui la Voce" from "I Puritani" she impressed the hearer as much with her superior technique as with her art. "The Herdsman," designated on the program as having been sung by Jenny Lind, may have its justification for that historical asset, though scarcely for any other. Tchaikowsky's "Cradle Song," however, revealed to the present writer a captivating novelty of much subtle charm, especially when sung so inspiringly as by Miss Hempel.

It also behooves us to mention the enthusiastic acclamation the artist evoked with the excellently sung "Shadow Song" from "Dinorah." Profuse were the superb floral offerings the artist received, eventually tending to transform the platform into a veritable garden. Numerous were the encores, among which, perforce, the artist being a coloratura star, were the "Blue Danube" and the inevitable "Last Rose of Summer," for which the audience was enthusiastically grateful. Personally, however, we really should not be disappointed if now and then a coloratura diva hit upon some other encore than this immortal next-to-the-last Rose.

O. P. J.

Mr. and Mrs. Rogers to Return April 1 After Tour of Our Camps Abroad

The "Rogers Concert Party" has practically completed its tour of the American camps in France, having given about sixty concerts. It has, in addition, given a number of concerts for the French. After a tour of the British camps Mr. and Mrs. Rogers will go to England for a tour of the American camps there and will sail home in time to reach this side about April 1. Roger Lyon, accompanist for Mr. Rogers, will remain in France indefinitely to continue his work with the Y. M. C. A.

Sofie Hammer Returns to New York

Sofie Hammer, soprano, has recently returned to New York after filling an engagement as soloist at the Western Music Festival at Des Moines, Iowa. Miss Hammer also sang in Nebraska, Minnesota, Missouri, Kansas and Northern Texas. Prominent upon her programs were Norwegian folk-songs, which Miss Hammer sang in costume.

THE BASIS OF MUSIC

BY OSCAR HATCH HAWLEY, BAND LEADER, 77th FIELD ARTILLERY,
CAMP GREEN, N. C.

FOR the past eighteen or twenty centuries or more scientists have gravely pondered the weighty problem of the chicken and the egg. Which came first? That has been the great question. And, though they are still working at a problem, the solution seems no nearer than ever.

It is a matter of small importance in music whether rhythm or melody came first in the evolution of the art as we know it to-day. Both are essential to its understanding and both necessary to its further development. That is a dogmatic assertion, but its truth has been established by the music which has

lived through the centuries. Embryonic composers of every era have endeavored to abrogate this fundamental law in the hope of achieving a place on Parnassus, but their only reward has been the sky-rocket's momentary flash among the stars. It is said that there are no laws in art, but it must be admitted that this law (that both melody and rhythm are the foundation of music) is one that cannot be contravened. The questions then arise: What is melody? What is rhythm?

The "dean" of the New York music critics has called the *Allegro con grazia* of the Tchaikowsky Sixth Symphony "a club-footed rhythm." Many another critic—and even excellent musicians—have found it hard to understand, yet to

a very large number of music-lovers it is the embodiment of graceful movement, and if one will take the trouble to study it phrase by phrase, instead of measure by measure, the lilt of the thing becomes fascinating and powerful in its hold on the imagination. Anyway, the bar lines have little to do with rhythm in its higher aspect; they are put there merely for convenience in reading and study. The books, to be sure, lay great stress on the importance of the bar line in music—that the principal accent comes just over the bar line, that two measures make a phrase, four measures a semi-cadence, eight measures a period, etc.—but, as a matter of fact, much of the beauty of rhythm as applied to the higher forms of music totally disregards these hard and fast rules. Pupils in following these precepts and in endeavoring to make something from music more than mere notes often so exaggerate these primary accents that they totally destroy the rhythm and produce a series of chunks of tone, one or two measures in length, that seemingly have no beginning and no end.

Ebb and Flow of Tone

But, what is rhythm? Who is to answer? Surely not the grammarians of music, who so restrict its freedom by laws and rules and exceptions that it becomes merely a matter for the carpenter's square and compass. And surely not those budding geniuses who fill page after page with notes on a scheme, Berliozian in scope, but pigmyesque in concept. Rather, let the answer be by the music we know—that music which has, for reasons of sincerity and truth, lived and brought its message to each succeeding generation. Rhythm, then, is the ebb and flow of tone—that is, as applied to music. W. Franklin Robinson says he does not understand the matter of ebb and flow. Dr. Percy Goetschius brushes it aside as child's patter. Nevertheless, there it is—the ebb and flow of tone—and those who cannot understand it cannot know the true meaning of rhythm. We have a word in music that has much to do with rhythm and is too little used in connection with it—rubato. Rubato in music is the breath of life to rhythm and without it all rhythm, so called, becomes as lifeless as the photographic reproduction of a country idyl.

And what is melody? That is even more difficult to define than rhythm. Time was when it was a fashionable thing to say that Wagner's gift for melody was rudimentary, that only Mozart, Schubert and Brahms had the true gift of melody. "Till Eulenspiegel" has no melody even now to the vast multitude, and the beauties of the Scriabine piano sonatas seem to go undiscovered by the average concert artist. But, melody also is a thing that must not be looked for with a microscope if it is to be found and appreciated. Again we run foul of the grammarians of music who tell you that the laws and rules for melody writing are as inflexible as the laws of the Medes and Persians—whatever those famed laws may have been. "The melody should rarely skip an octave." "After a wide skip it must return." "If you skip up from one to six then the melody must go down." "If you skip from six downward to seven then you must go upward to one." "If you have a half note and two quarters in the first measure, the succeeding measures should conform to this plan." And then the young composer sets himself the task of writing a melody—as if a melody could be written. Isn't it about time that pupils were taught that melodies are heaven-born and not made? A melody, to be sure, can be

polished, worked over, changed here and there to make it more beautiful—as a poet studies the first draft of his verse, and then the second draft, and changes a word here, a phrase there, until it expresses the thing he desires in the most beautiful and concise form. But the basis of the original melody cannot be changed any more than the basis of the idea on which the poet writes his verse. Melody cannot be written according to rule any more than poetry can be produced by use of the rhyming dictionary and the lexicon.

The basis of music, then, is melody and rhythm. The one cannot exist in music without the other, and those who would interpret music must study the printed page for the great sweep of the rhythm and the beauties of the melodic outline. Having found those two, it is only necessary to produce them with the same conviction one would use in uttering the truths of the ages.

N. Y. SYMPHONY IN BALTIMORE

Large Audience Hears Third Concert by Orchestra—Other Programs

BALTIMORE, Md., March 2.—When Frances Starr, the well-known actress, dramatically recited Cammaerts's "Carillon" to the symphonic setting given by Elgar, the audience at the third subscription concert of the New York Symphony Orchestra at the Lyric on Tuesday evening, Feb. 26, felt that Walter Damrosch and his associates enabled the actress to present a most thrilling piece of work.

This concert offered the local public its first opportunity of hearing the Raubaud Symphony No. 2, in E Minor, which on the whole proved interesting melodically, though ponderous as to instrumentation and detailed part writing. The clarity of the Lekeu *Adagio* for strings was delightful. Two Debussy compositions completed the well-played program.

Emanuel Wad, who has long been a member of the teaching staff of the Peabody Conservatory, appeared at the seventeenth recital at the Peabody on Friday afternoon, March 1. Yesterday's recital added another success to his long list. He is a local favorite, whose distinguished work always arouses attention.

The fifth students' recital at the European Conservatory of Music, Henri Weinreich, director, took place on Feb. 28. The program disclosed the serious efforts of a large class of pupils who had been prepared by the director, and his associates on the staff, Edgar Paul and Julius Zech. F. C. B.

Strand Orchestra Plays Favorite Works

The week of March 3, the Strand Symphony Orchestra, Oscar Spirescu, conductor, played "Symphony Pathétique" (3d movement), Tchaikowsky, and Prelude to "Die Meistersinger," Wagner. John Finnigan, tenor, sang "Come Back to Erin," by Claribel and "I'm Falling in Love With Someone," from "Naughty Marietta," by Herbert. The Strand Ladies' Quartet offered a medley of old favorite songs. Ralph H. Brigham and Herbert Sisson played alternately, as an organ solo the Overture to "Tannhäuser."

Francesca D'Angelo, soprano and artist-pupil of Alfredo Martino, gave a concert recently at the Naval Training Camp at Pelham Bay Park, singing several operatic arias and groups of songs. Miss D'Angelo will be heard in recital at Aeolian Hall on April 19.

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EDGAR SCHOFIELD

To Dudley Buck, the first one who has been able to make vocal technique interesting to me and also the one to establish new vocal ideals.

ALLEN HINCKLEY

To my teacher, Dudley Buck, in remembrance of many hours pleasantly spent in hard work, and appreciation for making success possible.

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LONDONERS HEAR MANY CONCERTS OF UNIQUE INTEREST DURING MONTH

Program for Lord Roberts Memorial Fund Attracts Huge Audience—Resume Concert Series at Grafton Galleries—Two Promising Young Artists Welcomed in Debuts of Phyllis Allan and George Pawlo—London String Quartet Ends Concert Season

Bureau of Musical America,
12 Nottingham Place,
London, W. 1., Feb. 4, 1918.

It has been a week of many and mixed concerts, the outstanding ones being the 800th Royal Philharmonic on Monday evening, Jan. 28; the following day one organized by the Band of H. M. Grenadier Guards for the Lord Roberts Memorial Fund, and one on Thursday, Jan. 31, given on the occasion of a representation to Major J. Mackenzie Rogan, M. V. O., Mus. Doc., Hon. R. A. M., director of music to the Coldstream Guards, to mark the completion of 50 years' service in the army and as an appreciation of his great services to musical art (especially British) during that period.

The concert of the Royal Philharmonic Society in Queen's Hall was conducted by Landon Ronald. Balfour Gardiner's "Comedy Overture" was the first number, and this brilliant work went with a flash; then Benno Moiseiwitsch played the No. 2 Rachmaninoff Concerto for piano and orchestra, a performance too well known and loved to be remarked upon. William Wallace's Symphonic Poem "Villon" brought the first half of the program to a close. In the second half we had Elgar's Variations on an Original Theme, piano soli by Moiseiwitsch, and Dukas's "L'apprenti Sorcier."

Concert for Memorial Fund

The next day, Tuesday, Jan. 29, a notable military concert was given in aid of the Lord Roberts Memorial Fund, organized by the band of the Grenadier Guards, conducted by Captain A. Williams, and boasting among its members such artists as Albert Sammons, William Murdoch and Felix Salmond. The three last named all gave their services as soloists, and the singers were Lillian Stiles-Allan, Phyllis Lett and Topliss Green.

On Tuesday, Jan. 29, there was a large gathering at the Grafton Galleries concerts, the first since they deserted the

too-far-afeld Leighton House. The concert-givers were the London String Quartet and that fine English pianist, Fanny Davies. There was a perfect performance of McEwen's beautiful "Biscay" Quartet.

On Wednesday the London String Quartet gave the last of their eleventh series of "pop" concerts in the Queen's Hall, assisted by Fanny Davies, who played Brahms's Sonata for piano and cello with Warwick Evans, and joined in the Dvorak Quintet for piano and strings. The opening quartet was the

the "Dream of Gerontius," with the Royal Choral Society under the leadership of Sir Frederick Bridge, and Phyllis Lett, Gervase Elwes and Frederic Rana-low as soloists. A fine and impressive performance was given.

The Chappell ballad concert filled the Queen's Hall to overflowing, although no novelty was offered. The soloists were D'Alvarez, Mignon Nevada, Clara Butterworth, Carmen Hill, Ben Davies, Fraser Gange, Arnold Stoker, with Myra Hess at the piano, and Alec McLean's charming orchestra at its best.



On Left: George Pawlo, Finnish Tenor, Popular with London Audiences. On Right: Phyllis Allan, Violinist, Who Recently Made a Successful Début in London

Beethoven in C Minor, and R. Vaughan Williams's wonderful song-cycle, "On Wenlock Edge," for tenor, string quartet and piano, was also given, with Gervase Elwes as the singer.

A very charming and refined young pianist, Dorothea Vincent, gave her first recital in Wigmore Hall last Tuesday, Jan. 28, and we are sure to hear her very soon again, for she played Schumann's "Carneval" and Chopin's A Flat Valse, B Minor Scherzo and E Flat Nocturne delightfully. She is a pupil of Howard Jones.

Saturday, Feb. 2, was a busy day for concerts. At the Albert Hall we had

At Wigmore Hall, on the same day, Benno Moiseiwitsch gave a Liszt recital and played magnificently, and later in the afternoon Hugh Marleyn gave a most attractive vocal recital. At Aeolian Hall Vladimir Rosing delighted a large audience with a recital of international folk, traditional and classic song, from the fourteenth to the sixteenth centuries.

Two Debuts Arouse Interest

Phyllis Allan is a very gifted young violinist who recently made a most successful debut at Steinway Hall. She has a remarkably fine tone, and is, indeed, the possessor of musical ability of marked order.

George Pawlo gave his first vocal recital last month at Wigmore Hall and at once proved himself a tenor of more than ordinary charm and high musical attainment. He is a Finn, and only the second singer from his country to make an international reputation. From a child he showed great musical aptitude, but his father wished him to study science, and he was sent to Karlsruhe, where he took his degree. However, his love for music triumphed. He speaks and sings in eight languages, and his operatic repertoire embraces *Tristan, Parsifal, Walter, Siegmund, Eric, Tannhäuser, Lohengrin, Siegfried, Loge, Otello, Rhadames, Canio, Turiddu, Rodolpho, Cavaradossi, Pinkerton, Ivanrice, Riccardo, Faust, Julien* and *Don Jose*.

HELEN THIMM.

NEW HAVEN RECITALS

Frieda Hempel and Heinrich Gebhard Given Enthusiastic Welcome

NEW HAVEN, CONN., March 2.—At the second of the Steinert concerts given in Woolsey Hall on Thursday evening by Frieda Hempel, soprano, and Heinrich Gebhard, pianist, a large and appreciative audience was in attendance. The singer opened the program with the national anthem. The majority of her numbers, while they were of no intrinsic musical value, were sung in a manner that won for the singer enthusiastic applause from her auditors. The only number in which Mme. Hempel had an opportunity to display her voice was in the "Bird Song" by Taubert. Her singing of it was superb. The audience found especial pleasure in a little Lehmann song, "Daddy's Sweetheart."

More than ordinary interest was attached to the appearance of the sterling pianist, Heinrich Gebhard, who has not played here in many seasons. His musicianship and absolute command of his instrument were attributes that stood out most conspicuously in all the num-

bers he performed. Noteworthy of these were the Hungarian Rhapsody and Debussy's "Clair de Lune." The pianist was also heard in a Gavotte of his own composition.

The Harugari Liedertafel gave one of their frequent concerts of the season in the hall of the society, Sunday afternoon, on which occasion Louis Wolff, violinist of New York, was the attraction. Mr. Wolff, who has been a member of the New York Symphony Orchestra, played, among other compositions, several movements from a Vieuxtemps Concerto in an admirable way, evoking considerable applause and approbation.

Elsie Mahlstadt, soprano, reaped the vocal laurels at the Harugari concert. In an aria from "Carmen" Miss Mahlstadt proved herself to be a singer capable of presenting such an ambitious number. Later she was heard in songs by Spross, Mana Zucca, Troostwyk and Schubert.

An event of more than passing interest was the recital given by Loraine Wyman, soprano, and Howard Brockway in Sprague Hall. These artists have appeared several times in New Haven, and on each occasion of their visit they have more than convinced their hearers that they are entitled to frequent appearances here and elsewhere. This time their program, as entertaining as on previous occasions, was composed of songs gathered from one of their trips through the backwoods of Kentucky, folk-songs of England, Ireland and Scotland and old French ballads. A. T.

GIVE WORTHY JOINT RECITAL

Alix Maruchess, Violinist, and Myron Whitney, Bass, Heard at Princess

Alix Young Maruchess, violinist, and Myron Whitney, bass, were heard in recital at the Punch and Judy Theater on the afternoon of Feb. 28. Mrs. Maruchess began the program with Bach's third "Partita," playing with excellent tone and bringing an obvious understanding of the composer's meaning into her work.

Mr. Whitney's first group included a song by Sjögren and two very charming numbers by Reger, "Beim Schneewetter" and "Waldeinsamkeit," both of which were delightfully sung. The group also contained "L'Absenté" by Beethoven and "Marine" by Lalo.

Mrs. Maruchess then played Chausson's "Poème." The artist brought out all that there was in it and was roundly applauded. Her last group was a "Nocturne" by Sibelius, arranged by Press, and a "Rondino" by Smetana, both of which were well given.

Mr. Whitney also sang numbers by Carpenter, Tosti, Scontrino and two songs in Spanish, one by Granados and one a Mexican folk-song.

Ethel Cave Cole at the piano furnished accompaniments which were in themselves as interesting as the solo numbers of the other artists. J. A. H.

Mme. Genovese Swells Wool Fund for Italian Soldiers

Mme. Nana Genovese, the contralto, formerly of the Manhattan Opera Company, who has given generously of her services and her financial resources to various kinds of war work, has just sent a substantial contribution to Giulio Setti, chorus leader of the Metropolitan Opera Company, for the wool fund which Mr. Setti has started among his friends and acquaintances in order that the women members of the Metropolitan Chorus may knit for Italian soldiers. In sending in the contribution Mme. Genovese wrote a letter to Mr. Setti expressing her patriotic feeling for her native Italy and her warm admiration for Mr. Setti and the activities of the women members of the chorus.

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LOS ANGELES DAILY TIMES, Dec. 5, 1917:—"Director Spirescu seemed to rain down his melody from the clouds. Once, at the close of something very fine, he suddenly remembered that there were people. Their noise was hurting the air, rending its harmonious stillness with their torturing hands. This recalled him from the melodious hills and he came down to the people where they waited for him and tried to make his eyes see them for the second his body needed to catch its breath. Then straight back to the sky soared our lark and down came his fire of heaven in a new burst of song."

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Marcia van Dresser Says Public Yearns for Simplicity

"Common People" Like the Real Folk Song Best of All, Says
Prima Donna—Refuses to Lower Standard by Singing Cheap
Numbers—Soldiers Voted for Excellent Compositions

"THE worthwhile understanding of music depends more on the immediate experience of the listener than on acquired technical knowledge," said Marcia van Dresser, when seen in her home last week.

"Of course technical knowledge is a great help in fixing mental impressions," continued the singer, "and eventually gives the individual an appreciation of music far beyond that which is conceived by a less developed mind. But the spontaneous appeal made by a song must naturally be more real than studied effort and mental exertion.

"That is why I love to sing to great crowds of people, as I have done on several occasions at Red Cross benefits and at the various camps," said the soprano. "There is always a certain number who have not studied music from the basic, technical standpoint. These people have free, open minds, and yet are none the less appreciative. They like melody and harmony and want to hear the well known arias and songs that their parents or grandparents have either played or sung to them for years. These people are natural; they want the simple, charming, old folk songs that appeal to the heart. The folk song is recognized as a ballad, originating among the common people, representing their traditions, customs and beliefs. When I say the common people, I mean the peasant class, whose labors in the field naturally prevent them from developing their minds along technical lines. Thus folk music often shows more real beauty than the systematic music of later years and greater development. The old folk music is marked by a faculty for original

creating, whereas the music of to-day is less spontaneous, being to a great extent dependent upon instruction and training.

How the Alliance Aids

"This instruction and training heretofore have not been available by the masses. Now with the proposed new Musical Alliance well under way, the people will have an opportunity to learn to recognize the finest and best there is in music. If the plans as laid out in a recent article by Mr. Freund materialize, and they surely must, they are so excellent, tremendous musical advantages will be within the reach of everyone. Then, perhaps in time to come, artists can make their programs more pretentious by presenting numbers with more intricate harmonies.

"In satisfying the popular demand, I have never found it necessary to lower my standard by singing cheap songs. So often our young American concert singers labor under the delusion that the masses want a so-called popular song. They do not. They want simplicity and melody, but they want it in the best form. Out of curiosity I have tried out certain songs that could hardly be called classical, and found that they did not impress the people as the folk songs did.

"At a recent benefit where I appeared with the Philharmonic Orchestra in the Regiment Armory in Brooklyn, there was an attendance of about 7000. For some time before the concert part of my program was put to a popular vote, and you would be surprised at the excellent numbers selected. 'Annie Laurie' headed the list of simple, yet good songs, which shows that although simplicity may be uppermost in the minds of the public generally, it is never desired without real beauty. In the more preten-

tious numbers requested were the best known arias from 'Tosca,' 'Butterfly,' 'Aida,' and so on. Not only the melody but the majestic breadth of the operatic airs appeals so strongly. Here, as in the simple songs, is melody, and an added dramatic intensity, which stirs the emotions.

"I don't blame people for clamoring for that which appeals to the senses as well as the intellect. They are honest when they admit they want melodious, simple music. The complex harmonies of many of our modern composers may be more sophisticated and luxurious, and therefore appeal to the student, but the popular demand is satisfied with that which is infinitely more beautiful, the sincere, simple, folk lore ballad, free from intricacy and complication."

HEAR RIVERSIDE CHORAL CLUB

Gade's "Erl King's Daughter" Given
with Mme. de Moss and Mr. Delano

The Riverside Choral Club, Harry Horsfall, conductor, gave a concert on the evening of Feb. 27 in the ballroom of the Hotel Marseilles, New York. Assisting artists were Mme. Hissem de Moss, soprano, and Frederick Delano, baritone.

The club opened the program with an arrangement of H. Lane Wilson's "Car-meña," which was sung with spirit. Mr. Delano followed with a group of songs by Avery, Pigott and Dix, exhibiting an

excellent baritone and singing with understanding, although his diction was not always clear. The choral club then sang Ambrose's "The Shoozy Shoo," which, by the way, is Gaelic for "see-saw."

Mme. de Moss's first group was "Polly Willis," by Dr. Arne; "Longing," by Saar, and "May Morning," by Manney. As encore to this group she sang Lehmann's "Good Morning, Brother Sunshine," which was dedicated to her by the composer. Her singing was at all times characterized by clear enunciation, excellent shading and obvious intelligence. She was much applauded.

Eaton Fanning's "Daybreak" brought the first part of the program to a close.

The second part was devoted to Gade's "The Erl King's Daughter." It is not an especially interesting work and the main features of the poem have been far better set in Carl Loewe's ballad. Mme. de Moss sang the part of *The Mother* and Mr. Delano that of *Sir Oluf*. Both did much to make interesting a number of ungrateful solos. The work of the chorus was in every way excellent and reflects much credit upon Mr. Horsfall.

The accompanists were Florence M. Winselmann and Mr. Horsfall.

J. A. H.

Martha Atwood-Baker, soprano, has returned to Boston in order to fill several Eastern engagements before coming to New York for her recital this month.

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"A baritone of agreeable voice."—*Times*.

"Sympathetic high baritone . . . well trained . . . fine legato and never forced . . ."—*Staats Zeitung*.

"Almost marvelous was his clear and intelligent interpretation."—*Brooklyn Eagle*.

"Intelligence and good taste."—*Globe*.

"Enunciation is good, and he entered intelligently into the spirit of his work."—*Mail*.

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DETROIT CONDUCTOR NOT YET CHOSEN

Future of Orchestra Still Uncertain—Heifetz Receives Another Ovation

DETROIT, MICH., Feb. 27.—When Jascha Heifetz made his initial appearance here in November, Detroit unanimously proclaimed his performance perfect, yet his recent appearance at the Armory on Feb. 21 surpassed his previous concert, leaving one quite at a loss for adequate adjectives. The Armory was completely sold out, every available bit of space being utilized for extra chairs, while many were unable to secure seats and stood throughout the evening.

His opening number was the Vitali "Chaconne," followed by the Wieniawski Concerto in D Minor, a Handel Largetto, a Brahms-Joachim Hungarian Dance and two Paganini Caprices. Too much cannot be said for the distinguished and highly finished work of André Benoist at the piano. No little of Heifetz's success is due to the artistic and dependable support which he receives from this superb accompanist.

The report emanating from Chicago, that Ossip Gabrilowitsch had been engaged as conductor of the Detroit Symphony Orchestra for next season is entirely erroneous, as no decision has as yet been made regarding the future of the orchestra itself, to say nothing of its leader. In view of the splendid showing this organization has recently made, there would be no doubt at all as to its future were it not for the present war situation, but it is hoped that those conditions may be overcome and that the orchestra will continue indefinitely. Detroit concert-goers have been afforded excellent opportunities of critically viewing both Walter Henry Rothwell and Ossip Gabrilowitsch, with a brief glimpse of Henry Hadley, and they have emphatically demonstrated that any or all of these men would be cordially welcomed as a permanent factor in Detroit musical life.

On Saturday, Feb. 23, Mr. Rothwell made his farewell appearance as guest conductor of the Detroit Orchestra, his leave-taking assuming the aspect of a genuine ovation. The audience was a large and enthusiastic one and, with the members of the orchestra, expressed appreciation of Mr. Rothwell's work in no uncertain way. The program which he presented was one beset with many difficulties, technically, rhythmically and artistically, but it was performed with a suavity, assurance and adroitness

which evoked admiration for both conductor and players.

The program included the "Pathétique" of Tchaikowsky, two exquisite Grieg melodies for strings and a thrilling version of the "Rienzi" Overture, which displayed the encouraging development of the brasses.

William Graefing King, concertmaster of the orchestra, was soloist and played the Bruch Violin Concerto in G Minor. Mr. King is a musician of high attainments and his performance commanded praise, both for his ample technical equipment and his interpretative insight. He was generously applauded and was repeatedly recalled to the stage. This program was also given on Friday afternoon, Feb. 22.

The Detroit Symphony Orchestra, under the leadership of William Graefing King, gave a "Pop" concert at Arcadia

HUGE AUDIENCE WELCOMES PABLO CASALS IN RECITAL

Many on Stage When Aeolian Hall's Seating Capacity is Exhausted—'Cellist's Playing Varies

'Cello recitals are not habitually considered the most popular form of musical diversion. Yet when Pablo Casals gave one in Aeolian Hall last Saturday afternoon some two hundred or more sat on the stage and not a vacant chair was observable in the auditorium. The program began absorbingly with a G Minor Sonata by Handel, a G Major one by Sammartini, the C Minor Suite by Bach—not one of the most inspired works of that master—and later offered the Beethoven Variations and pieces by Hure, Granados and Saint-Saëns.

The Spanish 'cellist's playing proved to be a succession of baffling extremes. Superlatively fine at moments—notably in the first sonata—it was tonally coarse, and unmusical and dry at others. Its distinction does not always offset the dullness and raucous quality that affect it periodically. And these periods seem to be taking more and more frequent hold on Mr. Casals.

Ludvik Schwab accompanied him effectively last Saturday. H. F. P.

An event announced for Aeolian Hall Tuesday afternoon, April 9, is Raoul Laparra's latest work, "A Musical Journey Through Spain," to be given its first performance. This work is a series of musical pictures in the form of a cycle of songs to be given in costume, and the program will include a series of new piano selections to be interpreted by the composer.

on the afternoon of Feb. 24, the soloist being Wynne Pyle, the American pianist. The orchestra gave a creditable performance of the overture to "Der Freischütz," a Glazounoff "Ballet Suite," "Sunset" and "Forget-Me-Not," by Herbert, and the "Blue Danube."

Miss Pyle played the Grieg Sonata in A Minor, displaying a well developed technique and a virile and distinctive interpretative sense, which augurs well for her future.

Grace Kerns, popular New York soprano, gave a delightful program at the Detroit Athletic Club on Sunday afternoon, Feb. 24. Miss Kerns's numbers included Handel's "Come, My Beloved," "O quand je dors" of Liszt, an aria from "Madama Butterfly," several Negro Spirituals and "One Golden Day" by Fay Foster. She was extremely popular with her audience, who finally induced her to add several encores. Miss Kerns had the assistance of Jean Goldkette, pianist, and the D. A. C. Orchestra. M. McD.

GIFTED PROVIDENCE AMATEURS IN WORTHY "CARMEN" PRODUCTION



Marguerite Paradis as "Carmen"

PROVIDENCE, R. I., Feb. 20.—"Carmen," sung in French by a large company, under the direction of Chambord Giguere, was given at the opera house Friday evening, Feb. 15, for the benefit of the Red Cross. It was probably the best production ever given in this city. Marguerite Paradis, in the title rôle, scored a brilliant success, her performance comparing favorably with that of many professionals who have essayed the part upon the same stage. Miss Paradis is an artist-pupil of Arthur Hyde of the Hyde School, this city. She possesses fine vocal and dramatic gifts.

A capable cast, a chorus of eighty and a large orchestra took part under Director Giguere. A. P.

Newark Musicians Enjoy Program of Gilbert's Works

Hallett Gilbert's compositions made up a program given at the Newark Musicians' Club on Tuesday evening, Feb. 26. The composer was present and played the accompaniments for Alma Bockmann, soprano; Viola Archer, contralto; Mrs. Hallett Gilbert, reader, and Charles Norman Granville, baritone. Among the songs heard were "Minuet-La Phyllis," "You Is Jes' as Sweet," "A Frown, a Smile," "Spring Serenade," "Les deux Roses," "A Dusky Lullaby" and "Ah! Love but a Day." Mr. Granville gave a thrilling interpretation of his dramatic "Devil's Love Song." Mrs. Gilbert recited her poem, "The Year," to her husband's enjoyable incidental music and also gave a monologue in lighter vein, entitled "The Clubs."

ROCKLAND, ME.—The Rubinstein Club gave a recital on Feb. 22, the program of Italian composers being arranged by Mrs. Lilian S. Copping. Those taking part were Mrs. Helen C. Lord, Elizabeth Carini, Annabel Hurd, Madeleine Bird, Kathleen Singhi, Mrs. Ruth E. Sanborn, Ella Sampson, Mrs. Dora Bird and Mrs. Edna Newton, pianists; Mrs. Katherine Veazie, Mrs. Adelaide C. Bird, Lena Lawrence, Mrs. Nettie B. Frost, Mrs. Priscilla A. Kimball, Vivian Foss, Mrs. Ada J. Blackington, vocalists, and Mary L. Jordan, violinist.

ARMY SONG LEADER LOSES WHOLE FAMILY IN WAR

Herbert Owen Has Special Reason for Building Morale of Fighters—Two New Appointments

WASHINGTON, D. C., March 2.—His entire family—his wife, two daughters, two sons and a son-in-law—killed as the result of German craving for world dominion is the experience of Herbert W. Owen, who was recently appointed song leader at Key West Barracks and at Forts De Soto and Dade by the Commission on Training Camp activities of the War and Navy Departments.

Mr. Owen's two sons and son-in-law were killed in action on the Western front. His two daughters, who were Red Cross nurses, perished when the Huns bombarded a Red Cross hospital back of the lines in France. His wife subsequently died of a broken heart.

Mr. Owen had been active in promoting singing in the British Navy, giving a large part of his attention to the jacksies on the warships in London harbor. He has come to this country in the hope of contributing his share to the highly developed program with which, profiting by the Allies' experience, America is building and strengthening the morale of her fighting men.

Unlike the demands of a cantonment where the song leader is in charge of 40,000 men, Mr. Owen's duties enable him to cover three posts, spending a short time at each in turn. He is also coaching amateur theatricals at these stations.

Another appointment announced by the Commission on Training Camp Activities is that of George A. Fleming, prominent in church, concert and oratorio work in New York, who goes as song leader to the Charleston Navy Yard, Charleston, S. C.

Tilla Gemunder's Activities

Tilla Gemunder, artist-pupil of Claude Warford, is filling many engagements. On Feb. 16 she sang for the Civic Club of Stroudsburg, Pa. On the 21st she was soloist for the "Pamphilians" at Savigny Hall, New York. On March 5 she filled an engagement at Buffalo, N. Y., and on the 11th she sings at a concert at the De Witt Clinton High School. Miss Gemunder will sing a group of Warford songs on April 1, when American composers are represented in a concert to be given by the music publishing firm of J. Fischer & Bro.

CHARLES CITY, IA.—The Christian Church at Newton, Ia., has one of the largest orchestras in the State. It was organized in January, 1914, with seven members and it now numbers thirty-three. It is composed of both young men and young women. They have given a number of public concerts, the latest being given to the soldiers of Camp Dodge.



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NOTED ARTISTS HEARD IN MOLINE AND DAVENPORT

Tri-City Orchestra Presents an Inspiring
List of Soloists—Music for
Men in Camp

MOLINE, ILL., Feb. 20.—So far during the present season music in Moline and Rock Island has had a normal activity, despite war measures. The concerts of the Tri-City Symphony Orchestra have been well attended in all three cities and a number of good soloists have appeared at these concerts, including Cornelius Van Vliet, cellist; Jean Cooper, contralto; Frances Nash, pianist; Samuel Gardner, violinist, and Royal Dadmun, baritone.

The orchestra, under the inspiring leadership of Ludwig Becker, has made excellent progress from an artistic standpoint and a healthy, growing pride in its standard is taking place in the community at large.

The importance of the Government Island as a station at present for a large number of troops in training and ordnance work makes an added necessity for good music as a means of entertainment for the soldiers that is worth while, and men in khaki have been admitted free to most of the concerts.

The Helping Hand Club of Moline, a women's organization of more than 1800 members, recently organized a chorus and engaged Mary Lindsay Oliver as conductor, and weekly practice is held in the Oliver Studios.

"Music Day" of the Moline Women's Club, happening once a year, presents an artist in February, and this year it was Jane Abercrombie, soprano, in recital with Yale Smith, at the piano, with a large audience in attendance.

At the Augustana College recitals have recently been given by Leo Ornstein and Silvio Scionti, besides the weekly Friday music hours. M. L. O.

Tacoma Ladies' Musical Club Gives Enjoyable Concert

TACOMA, WASH., Feb. 23.—One of the most artistic offerings of the Ladies' Musical Club for the season was the regular concert given Feb. 19, at the Tacoma Hotel. The program opened with

the Overture to Mendelssohn's "Midsummer Night's Dream," led by Camillo d'Allesio. The number was given with finish, fine tonal effects and poetic interpretation. Mrs. F. A. Rice, one of Tacoma's most popular singers, repeated her numbers given last week before the Seattle club, presenting the "Chinese Mother Goose" series and the aria from "Aida"—"L'Insana parola." Miss McAvoy accompanied Mrs. Rice. Of special interest was the appearance of Mr. and Mrs. Robert Whitehead, recent additions to the city's musical circles. Mr. Whitehead, who has a fine baritone voice, was heard in Von Fielitz's "Eliand," and Mrs. Whitehead gave a Mendelssohn piano group. Piano numbers were also offered by Pauline Endres. E. E.

RECITALS BY MISS MORRISEY

March Appearances of Well-Known
Contralto Include Wide Territory

Marie Morrissey, the popular contralto, whose recitals and concert appearances have taken her to practically every part of the country this season, has a list of engagements for March that demonstrates once more the popularity which this fine artist has won.

On March 4 Miss Morrissey gave a recital at Elyria, Ohio, and on March 8 she was heard in recital at Lawrence Conservatory, Appleton, Wis. On March 10 Miss Morrissey was heard as soloist in Minneapolis, Minn., with the Minneapolis Symphony Orchestra, and her other appearances for the month are as follows:

March 13, Wrightstown, N. J., Camp Dix; March 18, Williamson, N. Y.; March 19, Sodus, N. Y.; March 20, Geneseo, N. Y.; March 21, Warsaw, N. Y.; March 24, New York, N. Y.; March 25, Hammondport, N. Y., afternoon; March 25, Bath, N. Y., evening; March 26, Franklinville, N. Y.; March 27, Hamburg, N. Y.; March 28, Buffalo, N. Y., afternoon; March 28, Tonawanda, N. Y., evening; March 29, Boonville, N. Y.; April 1, Chicago, Ill., Lakeview Musical Club.

MORGANTOWN, W. VA.—The annual open meeting of the Music Club was held recently at the residence of Flora Hayes. The program was given by Lina Esther Palmer, Margaret Winton Horne and Dora Sauvageot-Morris, pianists, and Louis Black, vocalist.



UNANIMOUS SUCCESS FOR HUNTER WELSH

American Pianist

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PHILADELPHIA

Monday Evening, Feb. 18

WHAT THE CRITICS SAY:

F. L. W., Public Ledger:

The Pianist HUNTER WELSH, who was heard here with pleasure in a recital earlier in the season, appeared as soloist. His natural endowments, which include an actual grace in addition to a very vigorous power of attack and an ability to develop his climaxes effectively. The flowing melodies in the Adagio were played beautifully, and the finale, with its sweeping massed effect, won for him the applause of a highly satisfied audience.

G. R., Inquirer:

Hunter Welsh appeared last night as soloist with the Philharmonic Society of New York in the ever-beautiful Grieg Concerto in A Minor. This he played as a consummate master of the instrument.

Evening Ledger:

Hunter Welsh played the delightful Concerto flawlessly.

Evening Telegraph:

Hunter Welsh enjoyed his own triumph. He played the Grieg Concerto in A Minor and his reward was a veritable ovation, which must have been accepted as a gratifying and substantial testimonial by him. He possesses the intellectuality necessary for the exposition of this number, and the imagination also, for Grieg was poetical at times. Mr. Welsh's pianistic characteristics were displayed with magnificent effect in the last movement.

Evening Bulletin:

He is well equipped in the matter of technic, blessed with poetic insight, and shows an earnest appreciation of the task before him. The Adagio was notable for the beautiful tone work. Mr. Welsh gave a brilliant finish to his number that won for him a well deserved success.

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CORA LIBBERTON

SOPRANO

"She Was Easily the Star of the Performance"

Edward C. Moore, Chicago Journal, Feb. 14, 1918.



"Mabel Garrison was in Chicago yesterday, but being afflicted with a serious cold, she was unable to appear in her advertised position as soloist with the Mendelssohn Club. Wherefore distress signals were sent up by the harassed club members, and Cora Libberton, Chicagoan, responded to the call. Mrs. Libberton is a talented and expert soprano, with a smoothly running repertoire at her command. The point of her relief service came in a tricky solo section occurring in W. Franke Harling's composition, 'The Death of Minnehaha.' She learned it on one day's notice, but without reference to the length of time employed in studying it; she was easily the star of the performance. She sang it beautifully, with as much seeming certainty as though she had taken a month to learn it. Her voice was of fine, pure quality, under excellent control and with a clear enunciation."—EDWARD C. MOORE, CHICAGO JOURNAL.

"She deserved great credit and received it on the spot from the audience. She also sang Bishop's 'Lo, Here the Gentle Lark' most charmingly, with sprightly spirit and tones that soared up to the extreme heights with as assured a wing as the lark himself as he rises to greet the sun."—KARLETON HACKETT, CHICAGO EVENING POST.

"So Cora Libberton was called in. She made good. She included some of Bainbridge Crist's facetious Chinese Mother Goose jingles, and did better by them than any other singer who has used them in Chicago."—FREDERICK DONAGHEY, CHICAGO TRIBUNE.

"Remembered for her lovely singing with Campanini last year in 'Francesca da Rimini' and 'Haensel and Gretel,' Mrs. Libberton chose Sir Henry Bishop's 'Lo, Here the Gentle Lark' to exhibit the charming quality of her voice as well as her facile runs, trills and the other delectable adjuncts of her vocal stock. She was vigorously applauded and recalled."—HERMAN DEVRIES, CHICAGO AMERICAN.

"Not only highly artistic, but also a fine musical treat. Mrs. Libberton has a high, clear soprano of silvery quality, well trained and quite flexible. The audience by its lavish applause gave ample evidence of pleasure."—MAURICE ROSENFELD, CHICAGO DAILY NEWS.

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BUFFALO REGALED WITH FINE CONCERTS

Lydia Locke Praised With Municipal Orchestra—Other Local Events

BUFFALO, N. Y., March 3.—A great audience filled the Broadway Auditorium on the evening of Feb. 22 to hear the concert that was given in honor of Washington. The Municipal Orchestra, under the direction of John Lund, did some excellent playing, while the Male Chorus from Toronto, under Director Bowles, sang in stirring fashion some splendid choral numbers. The soloist, Lydia Locke, soprano, in airs from "La Traviata" and "Rigoletto," encompassed the coloratura phrases of the numbers with distinction. John Lund gave the singer excellent orchestral support.

The second concert of the Guido Chorus for the season was given at the Twentieth Century Club hall the evening of Feb. 26. The men were in fine form and sang their numbers with fidelity to pitch, excellent coloring and splendid tone. Many repetitions of the choral numbers were granted in response to insistent applause and Director Seth Clark had to bow his acknowledgments many times. Charles McCreary, baritone, sang an incidental solo in one of the choruses with fine effect. The soloist of the evening, Mabel Strock, soprano, sang groups of songs in English and French, as well as "Un Bel Di" from

"Butterfly" in the metrically careful manner as to artistic detail that has always been a distinguishing trait of her work. Her English group made the most favorable impression and she was obliged to repeat one of the songs. Miss Strock also sang two incidental solos with the chorus with excellent effect; she was heartily applauded. In Harriet Morgan, the soloist had an admirable accompanist. Dr. Prescott Lebreton officiated in like capacity for the club. The service flag of the Guido displays seven stars.

The concert given at the Chromatic Club on the afternoon of Feb. 23 was one of the most artistic of the season's series. Local musicians were the performers. Two string quartets, Haydn's in G and that of Dvorak in F, were played with that fine balance only attainable through sufficient rehearsal, the delicacy and charm of the music being brought out with firm rhythm and generally excellent tone. The players were Mme. Berthe Baret, first violin; Katherine Park Lewis, second violin; Frances Park Lewis, viola, and Dorothea Park Lewis, 'cello. Agnese Preston Storck, soprano, was the soloist. She sang two airs from Handel's "Zeit und Wahrheit" with string accompaniment, with much charm of expression. In "Le Nil," by Leroux, the beautiful quality of her voice and her command of legato evoked such hearty applause that she repeated the number in part. Mme. Baret played the accompanying violin passages with plastic beauty of tone. In two duet numbers, sung in French, Mrs. Storck and Margaret Adsit Barrell sang beautifully and were recalled many times. Ethyl McMullen accompanied finely.

On Sunday evening, Feb. 24, Mrs. John Leonard Eckel, violinist, played a highly interesting program of old Italian music. In the A Minor Concerto of Vivaldi, her style and round musical tone were much admired. Lillian Hawley Gearhardt played artistic accompaniments.

The orchestra of Masten Park High School, under the efficient direction of William A. Fuhrmann, did meritorious work at the concert given in the school auditorium the morning of Feb. 25. A composition of Director Fuhrmann's, "Serenade Viennoise," was especially admired. Dora Silbert, in piano numbers by Beethoven and Chopin, gave an excellent account of herself.

The same indomitable pluck and energy that raised young Warren Case into local celebrity as a pianist has swept him into the army. Refused by the draft board at the first call on account of indifferent health, Mr. Case resolutely went to work to build himself up to requirements, and Tuesday he left Buffalo for Camp Upton with the 1800 men called in the last draft. F. H. H.

Expelled from Musicians' Union, Shoots Three Members

SAN FRANCISCO, CAL., Feb. 28.—Three members of the Musicians' Union were shot on Feb. 26 by another member who had been expelled from the Union because he refused to stand while the "Star Spangled Banner" was being played. The Union took action upon the case of the unruly member, whose name is Giulio Tuzi, and when he was informed of the decision by A. F. Less, he drew a revolver and fired into a group of other members, wounding severely Mr. Less and F. Sciller and Herbert Schultz.

SUMMER SESSION AT THE COMSTOCK SCHOOL

June and July Courses Announced by Elinor Comstock, Director of New York Institution

The Elinor Comstock Music School will, for the first time in its history, accede to the many requests for a summer session. It will remain open during the months of June and July. Elinor Comstock will herself remain in the city to direct it. Miss Comstock relates that she had made this decision because she appreciated the desire and necessity of teachers having an opportunity in the summer months to go on with their musical education. Many, she said, desire not only to acquire the Leschetizky method, but to add to their repertoire and receive criticism in interpretation and to work up programs for the winter season. Miss Comstock expressed great sympathy with these ambitions on the part of professional workers and their desire to avoid getting into the ruts and habits which menace all pedagogues and which are so disastrous to progress.

"In these days," she said, "when our boys are going to need our music as they never did before, we must keep in trim in order to help hospitals and camps where experts tell us it is going to hold a big place as a therapeutic and that nothing can take its place."

WINIFRED BYRD'S RECITAL

Pianist Received with Favor in Début at Æolian Hall

Another pianist, Winifred Byrd, came up for attention at Æolian Hall Wednesday of last week. The young lady is a pupil of the late Teresa Carreño. A friendly audience received her with marks of favor, including many flowers. Miss Byrd's program contained Mozart's C Minor Fantasie, Schubert's F Minor Moment Musical, a Scarlatti Presto, Weber's "Moto Perpetuo," some Chopin numbers, among them the B Flat Minor Sonata and pieces by Grieg and Liszt. In these Miss Byrd displayed a neat technique, taste and a commendable simplicity of manner. But she will not be ripe for concert work until she develops musically and emotionally to a much more considerable degree, and acquires a power, a velocity and a capacity for rhythm and accent that were not evident in what she played last week. Being talented, she will doubtless contrive to perfect herself in these very necessary things in proper season. H. F. P.

Attractive Musical Programs at Rivoli and Rialto Theaters

The week beginning March 4, the Rivoli Orchestra offered Liszt's Hungarian Rhapsody, No. 2, with Hugo Riesenfeld and Erno Rapee conducting and Bela Nyary contributing a solo on the cimbalom. Greek Evans, baritone, was re-engaged for another week, and he was heard in "Over There," assisted by the Rivoli Male Chorus. Helena Morrill, light opera prima donna, sang a number from "Mlle. Modiste." Three selected voices from the Rivoli Chorus were heard in "Three Little Maids from School," from the "Mikado." The Rialto Orchestra offered Tchaikovsky's "Capriccio Italien" as the overture to the week's program, with Hugo Riesenfeld and Nat W. Finston conducting. Desire De Frere, of the Chicago Opera Company, sang the prologue to "Pagliacci." Gladys Rice offered "The Lass With a Delicate Air" and "Coming Thro' the Rye." The orchestra and the Rialto Chorus were heard in the Waltz Song from "Faust."

Bauer and Gabrilowitsch Delight Grand Rapids in Joint Recital

GRAND RAPIDS, MICH., Feb. 28.—Harold Bauer and Ossip Gabrilowitsch, pianists, were presented in a two-piano recital at the Powers Theater on the evening of Feb. 25. The program, consisting entirely of numbers for two pianos, was given with excellent spirit and the ensemble work of the two artists was greatly appreciated by a large audience. E. H.

Miss Garrison Scores in Charleston, W. Va.

CHARLESTON, W. VA., Feb. 25.—Mabel Garrison, soprano, was heard here for the first time at the Burlew, on the evening of Feb. 21, giving the last of the three concerts under the auspices of the Coffey Book Shop. Miss Garrison offered a program of operatic arias and songs and was enthusiastically applauded by a large audience.

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MISS TEYTE'S ART STEADILY RIPENING

Soprano Gives Enchanting Recital
—French Interpretations
Are Gems

Maggie Teyte, Soprano. Recital, Carnegie Hall, Afternoon, Feb. 28. Accompanist, Walter Golde. The Program:

"Voi che sapete," Mozart; "Je crains de lui parler la nuit," Grétry; "Le Viollette," Scarlatti; "De Grève," "C'est l'extase," "Chevaux de Bois," "Receuillement," "Fantoche," Claude Debussy; "Lo Fresco per lo sera," Bimboni; "Bocca dolorosa," Sibella; "La Colomba," Kurt Schindler; "Invocazione a Venere," Parrelli; "Dissonance," Bordine; "La Nuit," Gretchaninoff; "La Rosée sainte," Stravinsky; "Cortège," Poldowski; "Silhouettes," "To a Young Gentleman," John Carpenter; "City of Chow," Whithorne; "A Sea Poem," Frank Bibb.

To hear Maggie Teyte sing French songs in general and Debussy songs in particular is to undergo as distinctive and searching a musical experience as to listen to Olive Fremstad in Wagner or Josef Hofmann in Chopin. Versed in the secret of their authentic style, she differs from the generality of her colleagues in managing to reduce to a minimum the impression of monotony inherent in a whole group of these songs. Besides, she knows how to inform them with a very communicative and oftentimes a singularly poignant emotion. Few finer things have been heard in a New York recital this winter than Miss Teyte's delivery last week of "C'est l'extase languoreuse" or his "Receuillement"—either of which was an achievement sufficient in every way to have made the concert memorable.

There was much else, however, which contributed to this end. Scarcely less fine in their way, Grétry's "Je crains de lui parler la nuit" and Scarlatti's gracious "Viollette" provided telling contrasts in expression, each as perfect in its way. Miss Teyte's expressional powers are growing, their range expanding as her art ripens with time. She seems to be more than fulfilling the promises manifested in most of her past work. Her simplicity enhances her rare



© Strauss-Peyton Studio

Maggie Teyte, Gifted English Soprano, Who Gave a Delightful New York Recital Last Week (From Her Latest Photographic Study)

charm. Last week there was much to enjoy in her singing as such. It would be even better if she succeeded in riding herself of the reedy quality her tones take on in full voice passages.

Fervent applause rewarded the young artist last week and brought to pass many extras. Walter Golde's accompaniments were worthy of the singer. H. F. P.

CLUBS EXCHANGE PROGRAMS

Tacoma Musicians Give Return Concert for Seattle Organization

TACOMA, WASH., Feb. 21.—A memorable program was given Feb. 11 by the Ladies' Musical Club of Tacoma at the Y. W. C. A. auditorium in Seattle, as a return for the artistic concert given in Tacoma a few weeks ago by the Seattle Club.

Fifteen years had elapsed since an exchange of musical offerings was customarily enjoyed and shared by both clubs, each gaining in turn from the growth and endeavor of the other. Mrs. Frederick A. Rice, soprano, who, after eight years of absence in New York City, where she filled important church positions, is now a resident of Tacoma, gave the program in Seattle, assisted by prominent Tacoma musicians. Mrs. Rice's numbers included an aria inter-

pretation from "Aida" and a piquant group of Chinese "Mother Goose" rhymes by Bainbridge Crist.

Accompanists and assisting musicians from the club chorus were Margaret McAvoy, Mrs. Paul Prentice, Mrs. Frederick W. Wallis, Mrs. James Eyre McPherson and Pauline Endres. Members of the board who accompanied the soloists to Seattle for the concert included Mrs. J. W. Cloes, Mrs. T. S. Silvers, Mrs. F. C. Brewer, Mrs. Frank Carnahan.

"A Real Contralto"

ELIZABETH WOOD

IN GREATER NEW YORK

Miss Wood's voice is a real contralto. Besides her naturally rich voice, she showed taste, intelligence and excellent enunciation.—*New York Tribune*.

To a voice of natural sympathy she united a considerable command of varying moods and an excellent enunciation of her texts.—*New York Times*.

The leading soloist was Miss Elizabeth Wood. Her voice is that rarest of all voices, the alto, and her ability as a singer has earned in one night the approval and appreciation of Brooklyn music lovers.—*Standard Union, Brooklyn, N. Y.*

IN THE SOUTH

Miss Wood sings with poise and with a fine discriminative taste. In addition to possessing a rich and powerful voice, Miss Wood is fortunate in having a very ingratiating personality.—*Item, New Orleans, La.*

Elizabeth Wood sang to a flatteringly large and enthusiastic audience last night. This beautiful singer laid a spell upon her hearers. Her singing soothes and makes one dream. Again, she reaches dramatic heights, holding her hearers spellbound. Never has a Tuscaloosa audience heard a more satisfying singer.—*News, Tuscaloosa, Ala.*

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M'CORMACK HAILED BY LINCOLN THROG

Tenor Stirs Record Audience—
High School of City Performs
Patriotic Service

LINCOLN, NEB., Feb. 19.—The largest audience ever gathered in the City Auditorium for a musical event was that which greeted John McCormack and his assisting artists at their recent concert under the local management of Mrs. H. J. Kirschstein. Mr. McCormack's program was greeted with wild enthusiasm, and the great singer was recalled to the stage over a score of times during the evening, and at the close of the concert very graciously added several encores to the printed program. Much favorable comment was also elicited by the artistic work of André Polah, violinist, and Edwin Schneider, accompanist.

The University School of Music, C. Olin Bruce, president, has taken upon itself the task of supplying music to the soldiers in the various nearby training camps, for their use in the Y. M. C. A. huts. During the past month the School Committee, of which President Bruce is the chairman, has been instrumental in gathering together nearly 3000 sheets of music and, after sorting them that there shall be no duplication, has distributed them among seven camps where former School of Music men are located.

The chorus of Lincoln High School, conducted by Supervisor H. C. Ferguson, sang the cantata, "Barbara Frietchie," at its first concert of the winter, given at the High School Auditorium on Friday evening. The only soloist of the evening, aside from high school students, was Mrs. Altinus Tullis, who sang the title rôle. The singing of the young people was at all times commendable. Previous to the concert proper an introductory program was played by the splendid High School Band. A violin solo was also played by Leland Wood, a talented high school student.

Supervisor H. O. Ferguson and Lucy Haywood of the Theoretical Department of the High School have organized a unique "Music Club" at the High School, among the many students who are taking credits for applied music study. Admission to the club is by examination, and it is planned that semi-monthly meetings will be held.

Mrs. Grace Greenwood Gore, assisted by members of the "camp-fire," sang a delightful program of Indian music before the membership of the Woman's Club on Monday afternoon. The concert was given at the Temple Theater.

A unique and artistic program of "Music of the Allies" was given on Shrove Tuesday evening at the Governor's Mansion by the St. Agnes Guild of the Church of the Holy Trinity before a large gathering of music-lovers of the city. The songs, dances and even extracts from popular operas of the Allied nations were splendidly given by the two score or more of performers. Patrons and patronesses of the occasion were Governor and Mrs. Keith Neville, Dr. and Mrs. S. Mills Hayes and Meses. C. H. Rudge, W. A. Atwater, H. S. Freeman and Everett B. Sawyer.

Mrs. and Mrs. Edward S. Luce and their three talented daughters, Vespersia, Aurelia and Elizabeth, gave a charming musicale at Cother University as a part of the annual concert course on Monday evening. A large audience was in attendance.

One of the many fine programs given this year before the membership of the Matinée Musicale by its active members was that given at the Temple Theater on Monday by Mrs. Will Owen Jones, pianist, and Mrs. Raymond Murray, soprano. Mrs. Jones's program, which included the Brahms Sonata in F Minor, a Leschetizky Tarantella and some Cadman numbers, was notable for the fine dignity and the marked brilliancy of performance. Mrs. Jones has been appearing annually before the club for nearly twenty years. Mrs. Murray, soprano, acquitted herself well in a group of difficult numbers. She possesses a beautiful voice, which she uses with remarkably good effect. H. G. K.

Jules Falk and Colleagues Appear in
Sioux City

SIoux CITY, Feb. 20.—Jules Falk, violinist, assisted by Gertrude Arnold, contralto, and Malvina Ehrlich, pianist, appeared in recitals Monday and Tuesday evenings at the Hotel Martin under the auspices of the Ladies of the G. A. R. F. E. B.

DENVER HEARS MANY SYMPHONY CONCERTS

Minneapolis Forces and Local Orchestra Both Heard—Werrenrath Welcomed

DENVER, COL., Feb. 22.—The Minneapolis Symphony Orchestra appeared at the Auditorium on Tuesday evening of this week, and the Denver Philharmonic, with Reinald Werrenrath as soloist, gave a matinee performance on Thursday at the Broadway Theater.

Coming in Robert Slack's subscription series, the Minneapolis organization was assured a representative audience of Denver music patrons, but its performance here last year had created such an impression of superlative worth that the single seat sale taxed the capacity of the big theater. In a program that scarcely revealed the orchestra's resources of sonorous tonal body as impressively as did some of the offerings on the occasion of its last visit, Mr. Oberhoffer's forces, nevertheless, charmed the audience that followed his poetic leadership. The symphony was Tchaikowsky's No. 4, in F Minor, followed by Goldmark's "Sakuntala" Overture, the *Romanza* from Suite, Op. 19, by Dohnanyi; the Rimsky-Korsakoff "Spanish Caprice" and Van Goens's melodious Concerto in A Minor for cello, admirably performed by Cornelius Van Vliet, first cellist of the orchestra.

So strongly has this organization impressed the Denver public that its annual reappearance seems assured if the Western itinerary continues.

The Denver Philharmonic Orchestra faced a trying situation in playing before an audience comprised of people

who, for the most part, had heard the brilliant visiting organization but two days before. The juxtaposition of these two performances made one wish anew that the men of wealth in Denver could be awakened to emulate the action of the public-spirited citizens of Minneapolis, who invest \$75,000 annually in an orchestra, making possible the engagement of a full complement of first-class players, who devote their entire time to rehearsals and performances, whereas our own orchestra gives six concerts annually with less than sixty players, gathered from local theaters, restaurants and studios and given but three or four rehearsals for each concert. Under such conditions the wonder is that the performances of the Denver Philharmonic average as well as they do.

In Thursday's concert, the symphonic suite, "Les Erinnyes," by Massenet, was particularly well given. Dvorak's Scherzo Capriccioso and Sibelius's "Karelia" Overture emphasized somewhat more the individual limitations of Mr. Tureman's forces, but were quite effectively performed. A symphony poem, "The Red Swan," composed by Richard Bourk, a violinist of the orchestra, had its first performance.

The superb singing of Reinald Werrenrath made this concert truly notable. It was Mr. Werrenrath's first public appearance here, and he amply fulfilled the expectations aroused. His number with orchestra was the Prologue from "I Pagliacci." Later he gave a group of songs with piano accompaniment by Harry Spier.

Mr. and Mrs. Forrest Rutherford, both prominent in Denver musical circles, will sail within the next fortnight for France to serve for six months in the huts of the Y. M. C. A. in France, under auspices of the National War Council. Mr. Rutherford has a well-trained baritone voice of beautiful quality, and Mrs. Rutherford, well known in Eastern musical circles as Althea Jewell, is a skilled accompanist and a facile composer. J. C. W.

BLOOMINGTON HAS FINE WEEK OF SONG

Community Idea Sweeps Illinois City—Workers Enthusiastic Over Songs

BLOOMINGTON, ILL., Feb. 27.—Bloomington "made good" as a zone of singing during the National Week of Song. Singing touched every part of the community, starting with a mass community sing on Feb. 17, which filled to overflowing the High School auditorium. Arthur Nevin of Camp Grant led the chorus through a varied program to the delight of both leader and audience.

The following day, Feb. 18, about 500 teachers, representing the district schools throughout McLean County, assembled at Bloomington for a conference, and at all the sessions community singing was featured.

On the 19th, 20th and 21st several thousand visitors were in Bloomington, attending the annual meeting of the State Farmers' Institute and the Department of Household Science. The sessions of the above convention were opened by music. The High School glee clubs and orchestra, under the direction of Miss Glenn, supervisor of music, entertained at morning and afternoon sessions. In the evening sessions singing under able leadership was enjoyed by the Illinois farmers and their wives. Talks on community singing were made in the hope that its value may be recognized throughout the State and that all Illinois may soon be singing.

The girls employed in the Paul Beich candy factory, about 150 in number, gathered each noon about the new piano furnished them by their employer for informal singing and had a special program, under competent leadership, on Feb. 20.

In the big machine shops of the Chicago & Alton Railroad 1000 employees sang enthusiastically at their regular Tuesday noon sing. It is gratifying to see what a firm hold singing has on these men. The members of the community singing association feel fully repaid for their weekly trips to the shops, when so many of the Chicago & Alton men are becoming sufficiently interested in singing to attend all the big mass sings at the High School.

Many rural schools throughout McLean County observed the Week of Song by having an evening of community singing.

Sergeant David Hochstein Plays at Two New York Concerts

Sergeant David Hochstein, now at Camp Upton, appeared in concert at the home of Charles Schwab on Sunday afternoon, Feb. 24, and in the evening at Mrs. W. D. Sloane's.

Clarence Eddy Gives Inaugural Organ Recital in El Paso

EL PASO, TEX., Feb. 20.—Clarence Eddy, organist, gave a recital at the residence of James Graham McNary on Feb. 15 to inaugurate the new pipe organ which has just been installed there. He was assisted by Mrs. R. L. Holliday, Mrs. W. D. Howe, Mrs. A. H. Goldstein and Mrs. J. J. Kaster. On Feb. 17 Mr. Eddy played at the Cathedral of St. Patrick, assisted by Mrs. Kaster and Prof. Rayo R. Reyes, violinist. On both programs Mr. Eddy offered standard organ works.

Hartridge Whipp to Be Soloist with People's Choral Union of Boston

Hartridge Whipp, the American baritone, after scoring in his recital before the Arundell Club of Baltimore last week has returned to New York. He has just been engaged to sing "Elijah" with the People's Choral Union of Boston, under Frederick D. Wodell on April 28.

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GRAND OPERA IN MUSICALE FORM

Ermentrude Van Arsdale Plans a Novel Series of Lecture- Recitals

AN interesting innovation in the field usually devoted to lecture-recitals is being made by Ermentrude Van Arsdale this season in her presentation of "grand opera musicales."

In a year in which grand opera has dominated the musical interest of the country, Miss Van Arsdale's unique plan has been arousing keen interest among those who wish to have more than a superficial acquaintance with the masterpieces of the great composers. From her viewpoint the average lecture-recital fails to convey an adequate picture of the work under discussion, so, as she says, her work is to "be the opera company itself."

Now, to achieve that seems at first glance rather an arduous undertaking, and Miss Van Arsdale was asked to explain the manner in which her musicales are presented.

"It is nothing which I have 'worked out,'" Miss Van Arsdale explained; "rather the plan developed about four years ago when I had a studio in Boston. There was a large group of ladies who were interested in the coming production of the 'Ring' series, and they asked me to tell them of it and play over bits of the score. We all became so deeply interested that the first informal meetings developed into a series of twelve morning affairs, during which I realized the great possibilities for an educational work of real value that lay in such a presentation of the operas as I had developed."

"In effect, my explanations are much



Photo by Bain News Service
Ermentrude Van Arsdale, Who Will
Give Grand Opera Musicales in
America

the same as the brief expositions flashed on the screen between the pictures of a film play.

"In beginning an opera I sketch the setting as it is given in the conductor's score. I choose operas that tell a definite story, and for that reason give many more of the modern works than of the older Italian operas. Then I play the entire opera, interpolating such brief explanations as are necessary to give my audience a clear conception of the musical content and structure of the work."

Increase of Appreciation

"Has it been apparent to you," Miss Van Arsdale continued, "that the ones who should hear opera under the most favorable conditions, the people who are students, are the ones who must occupy the most undesirable seats during a production, who have the smallest opportunity to study the opera as a connected whole? They are usually either so far away that the facial expression of the artists is quite lost to them, or situated so that much of the action on the stage is obscured, else they are in places that are bad from a musical standpoint. I believe that for these people my work holds much of genuine aid. We have gone past the time when a singer can be content with knowing his or her own rôle, to the exclusion of any general knowledge of the opera. There is a constantly increasing appreciation of the artists who have not only great voices, but the intellect and knowledge back of them requisite to make their presentation of a rôle a work of art rather than a stereotyped study of the manner in which some one else has sung the part."

"Also, we are, fortunately, going past the day of the 'star'; our audiences are beginning to attend opera for itself, not because some great tenor or soprano is singing a leading rôle. And this, quite naturally, leads to a keener desire to know something of the opera than a casual hearing supplies. I believe that one of the most helpful signs of the times is this desire to go below the surface musically, the will which is being manifested generally for the acquisition of knowledge that will build a greater appreciation of the works of the great masters."

"Naturally, there will always be inter-

est in the singer with supremely lovely voice and fine art and gifts of artistry, but more and more people are coming to realize that, after all, 'the play's the thing.'

To Be Heard on Tour

"I do not think that the musicales which I am presenting would have aroused any considerable interest ten, or even six years ago. But in the last few years there has been a great wave of interest in music for itself, rather than as the vehicle by which some famous person may be seen or heard. Personally, I consider part of this new viewpoint due to the fine work which John C. Freund has done in making us appreciate our musical possibilities and opportunities. Then, the fact that we have been deluged in the last three years with all the finest musical art of Europe has given us unlimited opportunity to hear the best. From these causes there is developing the desire for form, the increased wish to delve into the musical content of great works and to reach a wider appreciation of their values."

Miss Van Arsdale has lived in Europe for a number of years, and has given her grand opera musicales to audiences in London and Paris. Arrangements are now being made by a number of women's clubs and similar organizations of educational trend to present her next season on programs that will necessitate appearances in many of the larger cities of the East, South and Middle West.

M. S.

MRS. HARPER'S CONCERTS

Soprano Appears with Success in Many Programs

Edith Baxter Harper, soprano, won a deserved success in a concert on Feb. 13 at Fort Hamilton, N. Y., for the soldiers. She appeared in Liza Lehmann's "Persian Garden" with Lorena Zeller, contralto; Lewis D. Zeidler, tenor, and A. Duncan Cornwall, bass. These four singers comprise the solo quartet of the Clinton Avenue Congregational Church, Brooklyn, of which Herbert Stavely Sammond is organist and director. Mr. Sammond is now army song leader at Forts Hamilton, Wadsworth and Tilden. Mrs. Harper sang her solos in the Lehmann work splendidly and also scored in songs by Horsman and Kramer. She has recently sung at three concerts for the Golden Jubilee of the Knights of Pythias, at which such speakers as the Hon. Frank Morse and the Hon. Marcus M. Marks have appeared. Mrs. Harper has given American songs by Woodman, Horsman, Ward-Stephens and Kramer at these concerts with pronounced success.

Eddy Brown Scores in Recital in Selma, Ala.

SELMA, ALA., Feb. 23.—By far the most thoroughly enjoyed musical attraction offered here this season was Eddy Brown, the violinist, on the evening of Feb. 21. The audience received his numbers with great enthusiasm, particularly the Bruch Concerto in G Minor and the Beethoven Romance in G. His splendid musicianship won for him a lasting place in the affections of local music-lovers. Stuart Ross was the able accompanist. Mr. Brown appeared under the auspices of the Music Study Club.

A. C.

Murphy Postpones New York Recital

Lambert Murphy, the tenor, who is giving the first New York recital of his career, announces its postponement from March 4 to Monday afternoon, March 18 at Aeolian Hall.

MISS GATES AND ROSEN WIN VIGOROUS APPLAUSE

Appear as Soloists with Philharmonic
in Concluding "Evening Mail"
Concert

Lucy Gates and Max Rosen were the soloists at the sixth and last of the *Evening Mail's* "Home Concerts," given on Wednesday evening of last week. The young soprano was heard in an aria from Mozart's "Impresario" and the second air of the *Queen of the Night* from the "Magic Flute" and it was not until Mr. Stransky began the next number on the program that the applause reluctantly subsided. Miss Gates's performance of the "Impresario" song is remembered as one of the most delightful moments in the presentation of that opera by the Society of American Singers. Discounting the effects of a slight nervousness, it was no less charming last week. Few voices before the public today have the entrancing beauty and the individuality of Miss Gates's. Truly a voice in a thousand, it is as distinctive, as thoroughly her own as ever Sembrich's, Melba's or Caruso's were theirs and none other's. Besides it shows a richness and a warmth only too seldom noted in florid sopranos. Some of her highest tones she attacked last week something sharp of the pitch owing, it seemed, to a passing anxiety. But minor defects could not mar the charm of her singing as a whole. With every successive appearance Lucy Gates proves her right to stand among the rarest exponents of true bel canto now before the public.

Mr. Rosen made his second attempt at the Brahms Concerto within a few weeks and, in part, acquitted himself something more favorably than on the previous occasion. He won much applause. The orchestral offerings were the "Unfinished" Symphony, the third "Leonore" Overture and the first "Peer Gynt" Suite.

H. F. P.

MR. GRANVILLE IN RECITAL

Gilberté Accompanies Baritone in Group
of Own Songs—Recitalist Scores

Charles Norman Granville, the New York baritone, gave a recital on Thursday evening, Feb. 28, in the Horace Mann Auditorium, New York, under the auspices of the Institute of Arts and Sciences of Columbia University. His program included old pieces by Handel and Secchi, the "Drinking Song" from Thomas's "Hamlet," Schumann's "Two Grenadiers," American songs by Spross and Kramer and a group of Hallett Gilberté songs, with the composer at the piano. These were "My Lady's Mirror," "You Is Jes' as Sweet," "Forever and a Day" and "The Devil's Love Song."

Mr. Granville was in excellent voice and sang his program with splendid artistry, being received with hearty approval. He talked informally on the American composers represented in his list, adding thus to the interest in these numbers. The Gilberté songs were the evening's climax and singer and composer were given warm applause after each of the songs. Mrs. Granville played the accompaniments for the rest of the program skilfully.

TROY, N. Y.—A concert was given in Y. M. C. A. hall on the evening of March 1 for the benefit of the war charities of the Bolton Woman's Relief Corps. Grace E. Smith, soprano, and Elmer Wiess, baritone, were heard in solos and duets, accompanied by Edith Stephens, pianist, who also gave piano solos.

ENRICHETTA ONELLI Soprano



Comment from the critics:

"Mme. Onelli proved herself a singer of distinction, disclosing a voice of beautiful quality remarkable range and power, together with an artistic style and clear diction."

The Clinton Advertiser, Jan. 24, 1918

"Gifted with a well placed voice of vibrant lyric and emotional qualities, she presented the program last night with excellent art and musicianship and demonstrated a feeling and sincerity that was both inspiring and refreshing."

Moline Daily Dispatch, Feb. 2, 1918

"Mme. Onelli sings with finish, insight and with that rarer gift an intellectual grasp of both the musical quality and the dramatic significance of her songs. Her voice is clear and brilliant and unusually true to pitch and she sings with great ease and brilliancy."

Muscatine News Tribune, Feb. 7, 1918

"Enrichetta Onelli has a beautiful voice while her personality is most attractive. Her songs were of the sort to appeal to the mixed audience."

Aurora Daily Beacon News, Jan. 22, 1918

"Mme. Onelli who possesses a soprano voice of remarkable beauty, sang gracefully. Her voice is fresh and sweet, flexible and expressive. She sings a smooth, flowing cantabile and her pianissimo tones were especially lovely."

Illinois State Register, Springfield, Ill., Jan. 19, 1918.

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"IN SUMMER." By H. T. Burleigh. "The Dove and the Lily." Arranged by H. T. Burleigh. "Neath the light of the Moon." By Paul Marinier. "Le Papillon," "Carnaval." By Félix Fourdrain. "Moonlight Through the Trees." By Robert Eden. "The Pilgrim Cranes," "Requiem." By Cyril Scott. (New York: G. Ricordi & Co. London: Elkin & Co., Ltd.)

Though in comparatively simple idiom Mr. Burleigh's "In Summer" is one of his very finest songs. The mood is beautifully pictured and the accompaniment abounds in exquisite touches. He has written one of his loveliest accompaniments for the Swedish folk-song "The Dove and the Lily," presenting a new piano background for each stanza; the last stanza is a miniature masterpiece, with its open-fifth bells and its bell ending. Both songs are issued in high and low keys.

Mr. Marinier's "Neath the Light of the Moon" is timely, with its use of the old French song "Au Claire de la lune" and the "Marseillaise." It is not important musically, but in the hands of a singer who can get its spirit it will be admirable. There is an English version of the original Bessière poem by Claude Aveling.

Two of the most popular Fourdrain songs, "Le Papillon" and "Carnaval," are now issued by the Ricordis in America in excellent editions. Mr. Eden's "Moonlight Through the Trees" is rather better musically than some of his other songs.

The Cyril Scott songs make us pause. In "The Pilgrim Cranes" he is his own peculiar esteemed self, giving us one of those typical Scott accompaniments, built up on a figure which no one else could have devised. The setting of Stevenson's "Requiem" is superb, assuredly the greatest setting yet made of this noble poem. So simple in tone, so tense in feeling is Mr. Scott's music that it will be really affecting when it is well sung. "The Pilgrim Cranes" is issued in medium and low keys, the "Requiem" in high and low keys.

"ARAB LOVE SONG," "Under the Balcony." By H. V. Jervis-Read, Op. 33. "Remembrance." By Teresa Del Riego. "Le Départ du Conscrit." By Maude Valérie White. Two Old English Tunes: "Drink to Me Only with Thine Eyes," "Three Poor Mariners." Arranged by Roger Quilter. (London: Winthrop Rogers, Ltd.)

Mr. Jervis-Read has made a bad job of setting to music Francis Thompson's "Arab Love Song"; nor is the Oscar Wilde "Under the Balcony" appreciably better. This gentleman seems to have nothing of interest to say, as far as we can discover from these examples of his output. The Del Riego song will please her admirers: we note with trepidation her growing modernity.

As for Miss White, of "King Charles" fame, her "prose-poème" and its accompanying music is unexciting and lacking in spontaneity, in spite of its having been inspired by the worthiest of motives. Both English and French texts are printed, the French text presumably by Valérie, the English text by White!

Mr. Quilter has made his old English arrangements for violin with piano accompaniment. They are good—we believe Roger Quilter utterly incapable of writing anything bad—but the harmonization of "Drink to Me Only with Thine Eyes" is not as rich and individual as one would expect of Mr. Quilter. Yet both are far above what is known as average, and the "Three Poor Mariners" is quite inspiring.

LOVE SONG. By Frank E. Ward, Op. 30, No. 2. (New York: H. W. Gray Co.)

A good and sane song for a solo voice with piano accompaniment is this setting by Mr. Ward of Victor Hugo's "Viens! une flute invisible." Generally speaking, it is a *Lied* in feeling, despite the French poem, and it is exceedingly well fashioned. In the next to the last measure of the first page there is an echo of Schumann's "Widmung," all the more noticeable because Mr. Ward's song is also in A Flat Major and also, like Schumann's, in 3/2 time. Mr. Ward will surely find that the time indication 6/4 which he has marked is an error. The voice part is high, but is so written that it may be sung by a medium voice, optional notes in small notation being indicated for this purpose.

"ONLY A WORD," "Your Tender Voice." By Igor Cantrell. (New York: Carl Fischer.)

These songs are dubbed "heart songs" on the title-page and they bear out the classification. We do not know who Mr. Cantrell is, but whoever he is he writes pleasing melodies, vocal in style and effective. The texts by Perce Blair are also very much of the "heart" variety. Editions for high and low voice are published of both these songs.

THREE SONGS OF CHILDHOOD. By Gena Branscombe. (Boston: Arthur P. Schmidt Co.)

A pretty little album of three pretty songs! Miss Branscombe wrote the music and also the poems, which she very modestly takes credit for by setting: "Words by G. B."

The titles are "Just Before the Lights Are Lit," "When It Is Night Time" and "On Green and Grassy Hillside." As in her concert songs and in everything else she writes there is to be found in these songs the same refinement, the same regard for detail, qualities which have made Miss Branscombe's name so respected. These are not commonplace ditties for children, like so many "children's songs"; they are quite different and should be welcomed by all who appreciate the importance of this field.

"STAY IN DE FIELD, O WARRIOR!" Old Negro Spiritual. Arranged by Humphrey Mitchell. (Boston: Boston Music Co.)

This is the day of spirituals! On all sides we find musicians harmonizing the wonderful folk songs of the negro. Mr. Mitchell has chosen one of the most beautiful and at the same time striking ones

and has set it with a piano accompaniment that is quite a masterly achievement. It is published for high, medium and low voices. The orchestral accompaniment may be had of the publishers.

"KNITTING." By Anna Priscilla Risher. (Boston: Arthur P. Schmidt Co.)

Dedicated "to the soldier girls at home" is this little song. It has practically no value as music, but it is so appropriate at the present time that we must call the attention of our singer-friends to it. Frank L. Armstrong's words to which it is set are attractive and the song cannot fail these days, days when a percentage of every singer's audience is knitting. High and low keys are issued.

FIVE POEMS OF ANCIENT CHINA AND JAPAN. By Charles T. Griffes, Op. 10. (New York: G. Schirmer.)

Rather more tangible than the majority of his present output is this set of five songs by Mr. Griffes. He has set out in them with a feeling for a clearer design and structure and has succeeded admirably. The modern note is far from absent; in fact, they are fully modern enough, but their modernity rings true. In fact, there is a sincerity in them which one may truly applaud.

Mr. Griffes has used poems by such bards as Wang Chang-Ling, Sada-i-he, Chang Wen-Chang, Wang Sen-Ju and Yuan Mei, all estimable gentlemen of China and Japan, who flourished as early as the sixth and (Yuan Mei) as late as the eighteenth century. The titles of the songs are "So-fei Gathering Flowers," "Landscape," "The Old Temple Among the Mountains," "Tears" and "A Feast of the Lanterns." Of them the best are "Landscape," "The Old Temple" and "Tears." Five and six tone scales are employed and are handled naturally, without any forcing. The piano parts are brilliantly conceived, the voice parts (for a medium voice) are unusual. In short, a unique cycle of songs, worthy of a place in contemporary music.

"LOVE IN HER SUNNY EYES," "On Her Dancing." By Albert Spalding. "Speak to Me." By John D. Densmore. "Slav Cradle Song." By Dagmar de C. Rybner. "Swing Low, Sweet Chariot." Arranged by James H. Rogers. "Walk Together, Children." Arranged by J. Rosamond Johnson. "When I Go Alone." By A. Buzzi-Peccia. "Arab Love Song." By Gustave Ferrari. "Volga Boatmen's Song." Edited by Edward Bromberg. "Wanderer's Night Song." By Mary Turner Salter. "O Tender Eyes." By Robert Carvel. (Boston: Oliver Ditson Co.)

Here is a fine selection of new songs, the majority of which will pass muster for recital purposes. Mr. Spalding's songs are, like his other compositions, refined and well written. The Densmore song has a melodic interest. Miss Rybner's William Blake song is admirably executed with a charming refrain. All of them are issued in high and low keys, barring the Rybner "Slav Cradle Song," which appears in medium and low keys.

Mr. Rogers, of "At Parting" and "The Star" fame, has made a setting for the negro spiritual "Swing Low, Sweet Chariot," that is more pleasing than characteristic. On the other hand, Mr. Johnson's harmonization of the "Walk Together, Children," is capital and by far the best thing we have seen from his pen. It is rousing climaxed and is, as it is subtitled, a "triumphant negro march song." This song is issued for high and low voice, "Swing Low" for medium and low voice.

In his Tagore song, "When I Go Alone," we find one of the truest inspirations of Maestro Buzzi-Peccia. It is modern in feeling and a faithful setting of the poem, and should be given a wide hearing in recitals. High and low keys are issued. Mr. Ferrari can hardly be said to have struck fire in his "Arab Love Song"; the Francis Thompson poem seems somewhat to have evaded him. Very usable is the edition of the famous "Ay ouchnem!" or "Volga Boatmen's Song," one of the greatest of Russian folk songs. The piano accompaniment is a very sane and appropriate one, and Mr. Bromberg has made a good singing version in English.

It requires courage at this late day to set to music Goethe's "Wanderer's Night

Song," considering the great settings of it by the masters, Schubert, Liszt, and the magnificent modern setting by Josef Marx. Yet Mrs. Salter has done well and written a very praiseworthy *Lied*, quite in the Hugo Wolf manner. Charles Fonteyn Manney deserves praise for the English translation he has made for it. The Carvel "O Tender Eyes" is a ballad of not unattractive quality.

"FUNERAL MARCH." By Lucien G. Chaffin. "Vision Fugitive." By Frederick Stevenson, Op. 78. (Boston: Oliver Ditson Co.)

These two organ solos are by American musicians of established reputation. Mr. Chaffin's is a carefully written funeral march, quite Mendelssohnian in melody. It is executed, as one expects, in fine style, with dignity and Chaffinesque musicianship, which is of the highest. It is not difficult to play.

Mr. Stevenson's "Vision Fugitive" is a piece that will probably become very popular and be played on recital programs, in church and by organists in moving-picture theaters. It is very pleasing, at the same time too obvious melodically to be considered very seriously. There is a dedication: "To my distinguished friend, Clarence Eddy." A. W. K.

NEW MUSIC RECEIVED Patriotic Songs For Chorus of Men's Voices

"These to the Front." By George W. Chadwick. "Our Boys." By H. R. Humphries. (Boston: Oliver Ditson Co.)

Patriotic Song

"Honor's Call." By John W. Metcalf. (Boston: Arthur P. Schmidt Co.)

For the Piano

"U. S. Field Artillery March." By John Philip Sousa. (New York: Carl Fischer.)

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Elsie Baker, Contralto, "Snapped" at Montevideo, Minn.

At her recent appearance in Montevideo, Minn., Elsie Baker, contralto of the Victor Opera Company, was literally showered with floral tributes. The morning after her concert Miss Baker was eulogized in the newspapers by critics from a number of large surrounding cities, who had come to hear the contralto in person. Another tribute was in the form of a letter from an enthusiastic admirer of Miss Baker's voice and art.

SAN ANTONIO RECITALS

Mme. Schumann-Heink Sings in Six Auditoriums at Camp Travis

SAN ANTONIO, TEX., March 2.—An audience which was unprecedented in the history of San Antonio greeted Mme. Schumann-Heink on Feb. 22. At the time when the concert should have started a mass of people not only filled the large entrance and steps, but extended out into the street.

From the tender Carrie Jacobs Bond "Lullaby" to Oley Speaks' well-known "When the Boys Come Home," each song thrilled the audience with emotion. Edith Evans, accompanist, also gave a group of solos, displaying splendid technique and good interpretation.

The following day Mme. Schumann-Heink sang for the soldiers at six different auditoriums in camp, and there it was that she sent a real heart message. To them she said, "All, all of you are my boys," stretching out her arms to the great brown mass of soldiers, "and I am not saying 'Goodbye' to you, for I am coming to you, dears, where perhaps you may need me more than here—in France."

Cheers that could be heard for blocks

was the response. When she left the last camp the boys crowded around her and said, "Goodbye, mother, till we see you again."

Mme. Schumann-Heink was entertained during her stay by her friends, Brigadier-General and Mrs. J. P. McNeil of San Diego.

Unusual interest centered in the fourth concert of the San Antonio Symphony Orchestra, through the appearance of Julian Paul Blitz, 'cellist, as soloist. This was Mr. Blitz's first formal appearance and a large audience was present to do him honor. He had selected the Concerto in A Minor by Saint-Saëns for the occasion and his virtuosity was well displayed. During this number the orchestra was under the direction of Rafael Golindo, who conducted most successfully. The orchestral numbers under Mr. Blitz's leadership were the "L'Arlésienne" of Bizet, including the Overture, Minuetto, Adagietto and Carillon, Paderewski's Melodie, Rubinstein's "Toreador et Andalouse" and Nicodé's "Suite from the South."

C. D. M.

DALLAS AUDIENCE HONORS 'COLONEL' SCHUMANN-HEINK

Military Welcome for Diva When She Appears with Chorus—Sings in Cabaret for "Smileage" Fund

DALLAS, TEX., Feb. 23.—Mme. Schumann-Heink was presented as soloist by the Dallas Male Chorus, under the direction of David L. Ormesher, at the Coliseum on Feb. 18. The Coliseum was filled and about 200 extra chairs had to be brought into service. The fact that the singer had been made honorary colonel of the Twenty-first United States Infantry appealed to Dallas folk and called for unusual military features. A trumpeter of the Home Guards blew "To the Colors," a curtain was raised disclosing the flag in the background, while the Dallas Male Chorus sang the "Star-Spangled Banner," the audience standing. Then the trumpeter blew "Retreat." The Guards acted as ushers. Mme. Schumann-Heink's entrance was the signal for a tremendous burst of applause. She sang a group of four songs, of which the last, "Ah! Mon Fils" from "Le Prophète," appealed most strongly to the audience. For encore she gave "Holy Night" by request. The Dallas Male Chorus then offered "Cheer Song," by Dix, in excellent style. Another group by Schumann-Heink included numbers by Ross, Weatherly, Salter, McFadyen and Arditi. After a group of numbers by the club, piano solos were offered by Edith Evans, accompanist for Mme. Schumann-Heink. She was compelled to give an encore. After another group, the contralto sang "The Star-Spangled Banner," which was perhaps the most inspiring thing on her program. Albert Victor Young was accompanist for the club. C. H. Verschoyle is president. David L. Ormesher, director, is receiving congratulations for the effective work of the club.

Mme. Schumann-Heink also sang at a "cabaret" entertainment on Tuesday evening, Feb. 19, for the Dallas Dispatch Smileage Book Fund. It is said to have been the first time she ever sang in a "cabaret," but almost \$1,300 was realized.

E. D. B.

Conneaut (Ohio) MacDowell Club Raises Funds for War Relief

CONNEAUT, OHIO, March 1.—The MacDowell Music Club of Conneaut, the first organization outside of the late composer's Boston pupils to take his name, is carrying on an active campaign in the interest of war relief. Already it

has raised over \$500 through various activities, a figure reflecting credit upon the club, as it has only thirty-five members and the total population of Conneaut is only 10,000. A recent concert of the club, at the residence of Mrs. Kelley, was given by Dewese Wilcox, Ruth Kelley and Mrs. Lisbeth Hathaway, pianists; Mrs. Irene Smith, Mrs. Ralph Stone, Marion Arthur, Mabel Smith, Miss Taylor and Marion Karpf, vocalists, and Mildred Kelley and Lloyd Heath, violinists.

ORLANDO'S SECOND FESTIVAL

Many Notable Stars Join with Local Choruses in Event

TAMPA, FLA., March 3.—Five great concerts, including two oratorios, were given in Orlando, Fla., as the second annual musical festival. The oratorios were sung by Orlando's Festival Chorus of 200 voices and this chorus was assisted this year by the Winter Park Community Chorus, under the leadership of Walter Drennen.

On Friday night, Feb. 28, a joint recital was given by Mme. Marie Rappold, soprano, and Henri Scott, basso, assisted by Dr. Julia Allen, violinist, with Miss Rouse and L. T. Grunberg at the piano. On March 1 Rossini's "Stabat Mater" was excellently sung by the Orlando Festival Chorus, assisted by Mme. Marie Rappold, soprano; Jean Cooper, contralto; Reed Miller, tenor, and Herbert Scott, basso. Mrs. Berta Beacham was at the organ and L. T. Grunberg at the piano. The entire oratorio was a great success.

The next concert took place on the afternoon of March 2, with Mischa Elman, violinist, as the soloist and Philip Gordon at the piano. Mr. Elman's numbers were much enjoyed by a large audience.

The closing concert at night of the same day was Haydn's "Creation," in which the same soloists as appeared in

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the "Stabat Mater" sang the leading parts.

The entire festival showed excellent work on the part of the Festival Chorus and the Winter Park Community Chorus. Musicians from Tampa and towns eighty miles from Orlando were present for the entire festival.

J. W. L.

RETURNS TO CLEAR NAME

Helena Theodorini Arrives in Buenos Aires to Prove Rumors Baseless

BUENOS AIRES, Feb. 26.—Helena Theodorini, the opera singer, who left here last October for Europe and who later was reported to have been arrested by secret-service men from a British warship while the vessel on which she was a passenger was off the coast of Spain, has returned to Buenos Aires unexpectedly. Mme. Theodorini has announced that her return was for the purpose of clearing herself of the suspicion under which she has fallen and which, she says, is without foundation.

"La Theodorini," as she is called by her many admirers in South America, has been a great favorite both upon the operatic and dramatic stages for a number of years, and her friends refuse to believe that she was in any way implicated in German spy activities in the Argentine.

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Toledo (O.) Blade:

"Mr. Burnham is an artist of generous equipment and fine poise. His technique is ample and at times it is fairly dazzling. His tone is always musical and agreeable, although he often deals in large and massive effects. His interpretations are always interesting and effective. He is especially skillful in bringing out piquant and emphatic rhythms. The Russian numbers were fascinating, the Albeniz a delight and the Debussy number cleverly done. His rendition of the Chopin Polonaise would compare favorably with any of the great ones, who are always playing this piece. Encores were enthusiastically demanded and Mr. Burnham generously added three and repeated one of the numbers."

Akron (O.) Beacon Journal:

(At New Auditorium, Seating 3500)
"His playing was perfect! He scored the largest applause from the audience that any artist has received at an afternoon concert. Even after his final number the audience demanded two encores."

Erie (Pa.) Daily Times:

(Joint Recital with Zoellner Quartette)

"Mr. Burnham played with scholarly effect Mozart's Pastorale Varie, but reached his finest in the three dances by Beethoven. His technique is remarkable and his brilliant and rather stupendous effects in the first of the dances quite stirred his hearers to enthusiasm, which did not abate in the more lovely rhythms of the later ones. His many hearers demanded two encores before they were satisfied, and even attempted a third."

St. Joseph (Mo.) News-Press:

"He is a technician of truly remarkable brilliance and has a singing legato touch. His technique could be classed in the Paderewski school, for it resembles the feats performed by this great genius on the instrument. He plays with verve, brilliancy and authoritative assurance."

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ALBANY HEARS MALE CHORUS

Mendelssohn Club Gives Concert with Evelyn Scotney as Soloist

ALBANY, N. Y., Feb. 28.—The Mendelssohn Club, with Evelyn Scotney, soprano, as assisting soloist, gave its second season concert last night in Chancellor's Hall, under the direction of Dr. Frank Sill Rogers. After the singing of the "Star-Spangled Banner" by the club and audience, the first club number, a cantata, "Our Colors," by Charles Gilbert Spross, was sung with fine understanding. The second number, "A Toast," by Hammond, introduced a double quartet, comprising Howard Smith, Charles N. Carpenter, Edgar S. Van Olinda, Daniel Whittle, Leo K. Fox, Edward L. Kellogg, Harold S. Cooper and Otto R. Mende. Other club numbers were "Old King Cole" of Forsythe, Avery's "The Song of the Timber Trail," with solo by Otto R. Mende; "Omnipotence," by Stevenson, with incidental solos by Mme. Scotney; "There's a Long, Long Trail" of King-Elliott, with Edwin B. Parkhurst as soloist; Burleigh's "Deep River" and "Promis' Lan" and a Foster Negro Spiritual.

Mme. Scotney sang with the club two years ago and was given a cordial welcome. Her principal number was the "Caro Nome" from "Rigoletto," and following her final appearance in a group of four songs, so insistent was the applause that she gave five encores. She joined in the singing of the "Marseillaise," "God Save the King" and "America" with the club. Herbert Seiler was her accompanist and Harry Alan Russell was at the piano for the club members. W. A. H.

NOTED ARTISTS IN HARTFORD

Trio de Lutèce and Josef Hofmann Delight Local Audiences

HARTFORD, CONN., Feb. 21.—The first appearance in this city of the Trio de Lutèce took place in Unity Hall, Monday evening, Feb. 11, under the auspices of the Musical Club. The audience was large and expressed much enthusiasm. The program comprised works by Couperin, Corelli, Granados, Huë, Debussy, Reine and Fauré. Besides the ensemble numbers, each artist played solo selections. Many encores had to be added.

On Friday evening, Feb. 15, George F. Kelley presented Josef Hofmann in piano recital at Foot Guard Hall. The program opened with the "Star-Spangled Banner," played inspiringly. The remainder of the program included Beethoven's Sonata in C Minor, Op. 111; a group of Chopin numbers; Liszt's "Valse Impromptu" and "Loreley" and the Strauss-Godowsky "The Bat" Valse. There was a large audience which was highly enthusiastic and Mr. Hofmann generously added three encores after his second number, and at the end of the program responded with several more. T. E. C.

GODOWSKY'S CANADIAN TOUR

Pianist Warmly Applauded by Music-Lovers in Northwestern Provinces

CALGARY, ALBERTA, CAN., Feb. 23.—Under the auspices of the Calgary Musical Agency, Leopold Godowsky, the noted pianist, was heard in recital recently at Al Azhar Temple, giving the sixth of a series of ten concerts. Under the management of the Western Canada Concert Bureau, Mr. Godowsky has been touring with great success, appearing in Medicine Hat, Moose Jaw, Regina, Brandon and Winnipeg.

At his Calgary recital he was heard in a program which included numbers by Schubert, Liszt, Mendelssohn and others, besides a group of Chopin compositions and several by himself. Mr. Godowsky's playing was at all times satisfying and he was vigorously applauded by a large audience.

Give Grieg Program for Red Cross at Bayside, L. I.

For the benefit of the Red Cross a concert was given on Thursday evening, Feb. 21, at Public School 41, Bayside, L. I. The program was devoted entirely to the music of Edvard Grieg, performed excellently by Mrs. William H. John, soprano; William Ebann, 'cello; Harriet Schreyer, violinist, and Gottfried Kritzler, pianist. Among the works heard were the Violin Sonata, Op. 8, played by Miss Schreyer and Mr. Kritzler; the 'Cello Sonata, Op. 36, by Messrs. Ebann and Kritzler; the piano pieces, "Erotik" and "To Spring," played by Mr. Kritz-

ler. Miss Schreyer and Messrs. Kritzler and Ebann joined forces in Mr. Kritzler's own arrangement for trio of Grieg's "Cow-Keeper's Tune and Peasant Dance," Op. 46, and three movements of the "Peer Gynt" Suite.

TEACHERS HOLD MEETING

Interesting Program Heard by Large Audience—Plan Annual Convention

The New York City Chapter of the New York State Music Teachers' Association had "standing room only" by 8.15 Tuesday evening, Feb. 26, the occasion being the regular monthly meeting at Steinway Hall. A program of German, Russian and American songs was given by Carl Schlegel of the Metropolitan Opera Company, with Warren R. Hedden at the piano. A lecture recital at the piano on "The Inner Significance of the Symphony; Its Chief Characteristics, and How to Recognize Them," by Victor Biart, lecturer on the New York Philharmonic concerts, was given.

The annual convention will be held June 25, 26 and 27 at the Hotel Majestic, New York.

The Flonzaley Quartet will give its third subscription concert in Aeolian Hall on Tuesday evening, March 12.

BROOKLYN HEARS "THAIS"

Capacity Audience Welcomes Farrar and Whitehill in Massenet Opera

Massenet's "Thais" was the opera chosen for the ninth performance of the Metropolitan forces in Brooklyn at the Academy of Music on Tuesday evening, Feb. 26. One of the finest audiences of the season filled the Opera House on this occasion. It was by no means an epoch-making performance that rewarded the large gathering, for a mediocre cast took part.

The bright spots in the evening's entertainment were Clarence Whitehill's singing and Geraldine Farrar's acting, the latter being in poor voice, with occasional moments of the old lusciousness to make one long for more. Mr. Whitehill was a very satisfying *Athanael* and for the most part did excellent singing. Miss Farrar in the title rôle gave a very individual portrayal of the character. Kathleen Howard, as the *Albine*, sang with good effect and made a striking figure. Rafael Diaz was the spoiled *Nicias*, Rossie was the *Palemon*, Sparkes and Egner, *Crobyle* and *Myrtale*. Montoux conducted. The chorus was very good, and the ballet received the most enthusiastic applause of the evening. A. T. S.

EXAMPLES

OF THE SORT OF CRITICISMS

EVAN WILLIAMS

HAS BEEN RECEIVING THIS SEASON

San Antonio Express—Jan. 26, 1918:

One of the important musical events of the season took place last evening in Beethoven Hall, when Evan Williams, the popular American tenor, appeared as soloist with the San Antonio Philharmonic Orchestra; Arthur Claassen, conductor.

The artist was warmly welcomed and met instant favor, possessing an art that is admirable and appealing. His introduction to the large and distinguished audience of last evening came through Walther's famous "Prize Song" from Wagner's "Meistersingers," sung with orchestral accompaniment and given with fine finish and temperamental fire.

His group of Hugo Wolf's songs, "Secrecy," "Weyla's Song," "Wouldst Thou Behold Thy Lover Sadly Dying" and "Song to Spring" created warm enthusiasm, and in these well contrasted songs the artist revealed excellent qualities, their charm being greatly enhanced by clear enunciation and the use of English text.

Mr. Evans was obliged to add an encore at the close of this group and sang with exquisite feeling "A Dream," by Bartlett.

His final group of songs were of general appeal and fully explained his immense popularity among all people.

With simple and absolute art he displayed the charm of voice and sympathetic interpretation that everywhere attracts a large assemblage. These songs were: "There, Little Girl, Don't Cry," by Ward-Stephens; Bartlett's "Sweet Little Woman of Mine," which received prolonged applause.

San Antonio Light—Jan. 26, 1918:

Mr. Williams is an extremely popular singer and he again demonstrated his ability to please his audience with his magnificent tenor at the concert Friday evening. He made three appearances, the first with the orchestra and the others with his accompanist, Isaac Van Grove, and at the conclusion of each group he was obliged to return for encores and additional encores.

Dallas Morning News—Jan. 22, 1918:

Evan Williams, celebrated American tenor, singing at the City Temple last night, presented one of the most unusual and daring programs offered in recent seasons, at least, by any of the many artists visiting Dallas. While every sort of music had its place, the concert as a whole was distinguished by its rather popular appeal, its human touch and its utter informality. Added to this there was, of course, the unquestioned superiority of Mr. Williams' voice and his genius in interpretation.

Mr. Williams proved one of the best drawing artists who has visited Dallas, for despite the inclement weather the City Temple was filled. It was also an audience that fell right in with Mr. Williams' informal manner and his peculiarly appealing selections. A thing which probably aroused unconscious enthusiasm was that the entire program from first number to last was in English. And if the audience pondered on this fact it very likely reached the conclusion that a program can easily be arranged that will meet every artistic requirement without going abroad for compositions.

It certainly seemed Mr. Williams' purpose to bring good spirits and happiness to his hearers, for while many of his selections had a purely lyric and colorful quality and one or two carried a tragic or dramatic or tearful tone, the note of gaiety and cheerfulness dominated the evening. Hamilton Hart's "My Fagan Love," a selection of wonderful atmospheric charm, was one of the first numbers to meet with an overflowing reception and it was just the second on the program. "A Little Bit o' Honey" also produced an outburst, and in this Mr. Williams demonstrated that he is one of the few real artists who can effectively sing a negro lullaby.

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The Music Teacher as a Friend and Adviser in Life's Problems

Pupils Should Look to Instructor
for Aid in all Difficulties
Says Mrs. Hill

PARAPHRASING once more the ancient saying: "Some people are born to be teachers, some achieve teaching and others have teaching thrust upon them," Mrs. Jessie Fenner Hill apparently belongs to both the first-named classes. Certainly she has achieved teaching, and the fact that she is a born teacher is evident to anyone who chats with her about her vocation—perhaps with Mrs. Hill it should be called an avocation, she gets so much happiness from it.

Mrs. Hill has some very definite ideas about the scope of a teacher's work—and from her point of view it extends quite beyond the usual conception of the obligations that one accepts in undertaking to develop a young voice.

"I feel that a teacher has not established the right relationship with a pupil," Mrs. Hill says, "until she feels that her teacher is the one logical person to turn to in all the difficulties and perplexities that come up in after-life. Who should understand a person so well as the teacher who has studied that personality and learned both its strong and weak points? If a teacher has not made this study I do not see how it is possible to develop the voice to its highest possibilities.

"When a pupil comes to me I first make a very careful study of the personality. Exceeding in importance the method that one uses, is the highly necessary task of discovering what things stimulate and what things depress certain types of people. Sometimes a pupil comes with a fine natural organ, but mentality that has not been developed. Others with fine, keen intellect and trained minds, lack the beautiful natural voice or emotional quality. What good results could be obtained from applying a certain method indiscriminately to these widely-differing types? Yet this is just what some teachers, luckily not the greater number, do."

Ideals of the Work

Mrs. Hill did not take up her work through the usual pathway of being "first a singer, afterward a teacher." She began definitely to train herself for teaching—to become a "diagnostician of tone."

"It is rather an absurdity, when one thinks of it, to expect that a person can spend the best years of his or her life before the public as a concert or operatic artist and, in later years, take up teaching. Persons who are trained for concert and recital work must of necessity have a different viewpoint from those who plan to teach. Naturally, they can coach for operatic rôles or the interpre-



Mrs. Jessie Fenner Hill, Prominent Vocal Teacher

tation of definite songs, but they have not the trained ear for tone that the teacher must acquire—and that comes only through much experience.

"One of the hardest struggles that one has with the average American pupil is to convince her or him, that a thorough general education will be of invaluable aid to them. There is such a tendency—a decided tendency—toward 'getting by,' toward doing just enough for present needs and no more than that. Usually when pupils begin their work they are content with the English songs and translations. After they have heard some of the lovely Italian and French songs, however, they become interested—usually interested enough to voluntarily take up the study of languages without further urging.

"I have made a practice of having two afternoons each week when anyone can come to hear my pupils sing, with Mr. La Forge or Mr. Bimboni as accompanists. This makes them accustomed to appearing in public and gradually they grow more interested in the interpretation that they are giving than in watching to see what kind of effect they are producing on their hearers."

Mrs. Hill is one of the women who believe that it is quite possible to combine matrimony and a professional career.

"Think of how the professional work one has done in younger and vigorous years will enrich one's old age," she says. "I know that one of the happiest things that awaits me in the future will be the knowledge that I have helped some young people to find themselves through music and to develop gifts whereby they may bring happiness to others."

There is an ever-increasing list of the latter, as Mrs. Hill's artist-pupils are giving good account of themselves in many musical fields. Two young women, Julia Silvers and Julia Lawrence, soprano and contralto, are now members of the Henry Savage "Everywoman" company; May C. Ford is soloist at the Church of the Apostles, New York; Robert J. Mills, tenor, and Isabel Klemyer are both becoming favorably known in concert work, as are also Mabel C. Fowks, contralto

soloist of the Fifth Street Presbyterian Church, Bayonne, N. J.; Cazimiri Kan-korvska, Jeannette Thomas and Frances Sebel Gotlieb, who have been appearing this year in a large number of concerts, under the auspices of various musical clubs.

Each year the people of Jersey City, where Mrs. Hill has her home, have the pleasure of hearing an entertainment given by Mrs. Hill's pupils as a benefit for the Society for the Prevention of Cruelty to Children. Last year the Rhys-Herbert operetta for women's voices, "The Wild Rose," was given, with Alberto Bimboni as director. Another entertainment in which Mrs. Hill's pupils were heard to advantage recently was a presentation of "Halka," the Polish opera, given for the benefit of Polish war sufferers, in which Mme. Marie Zajackowska appeared in the title rôle and another gifted pupil, Michaelo Zazulak, won much favorable commendation by his singing of the rôle of Janusz. Petronella Yurkas, a young Lithuanian singer, has been making an interesting series of folk-song and other records for the Victor company since taking up her studies with Mrs. Hill. M. S.

SALT LAKE WELCOMES MINNEAPOLIS SYMPHONY

Oberhoffer Given Ovation—Orchestra
Plays Accompaniments for Students of University of Utah

SALT LAKE CITY, UTAH, Feb. 18.—It was a noteworthy event when the Minneapolis Symphony Orchestra appeared here in concert in the Auditorium on Thursday evening, Feb. 14, and on the following morning, when they honored the University of Utah by playing the accompaniments in a recital that included four young piano Concertos presented by four young piano students in the music department.

An ovation greeted Mr. Oberhoffer and his players on their appearance Thursday evening. In patriotic manner the audience followed the lead of Mr. Oberhoffer in singing the national anthem with which the concert opened. The first number on the program was the symphonic sketch, "My Jubilee" by Chadwick, followed by Goldmark's overture to "Sakuntala" and the great Symphony No. 1, in G Minor, by Kallinikoff. The latter was undoubtedly the gem of the evening. The symphonic poem, "Le Rouet d'Omphale," by Saint-Saëns, proved attractive. "Under the Lindens," by Massenet, with Cornelius Van Vliet, cello soloist, and Pierre Perrier, clarinet soloist, was most striking.

Richard Czerwonky, concertmaster of the orchestra, fully sustained his reputation as a violinist and artist of the highest order in "Ballade and Polonaise," by Vieuxtemps; his tone in the first part was rich in coloring, while in the Polonaise his mastery of the technical difficulties was perfect. In response to an encore he gave his own beautiful "Serenade," with harp accompaniment, played by H. F. Williams. The program closed with the Spanish Caprice, Op. 34, by Rimsky-Korsakoff.

The morning recital at the University of Utah was a notable event in the annals of the music department and the four young participants acquitted themselves with high honor. Those appearing were Eugenia Parver, Frances Grant, Lawrence Eberly and Dorothy Morrison. The orchestra was directed by Thomas Giles, head of the music department of the school and instructor of the students who appeared. The four young pianists, the eldest of whom has not yet reached his majority, showed thorough familiarity with the difficult works at hand and evidenced careful training in technique and phrasing. Arthur Freber, concertmaster of the Salt Lake Philharmonic Orchestra, acted as concertmaster for the occasion. The recital was held in the gymnasium building, about 2000 persons being in attendance. Z. A. S.

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ELIAS BRESKIN WINS PRAISE IN RECITAL

Violinist Plays Exacting Program in a
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ished Fashion

Elias Breskin, Violinist, Recital, Aeolian Hall, Evening, Feb. 28. Accompanist, Lawrence Goodman. The Program:

"Preludium," Moffat; Sonata, "Devil's Trill," Tartini - Kreisler; "Chaconne," Bach; Concerto in D Minor, Bruch; "Call of the Plains" (first time), Rubin Goldmark; "Alabama," Spalding; Caprice, Paganini-Kreisler; "Moto Perpetuo," Novacek.

Mr. Breskin is an exceedingly capable violinist. He has a large tone, a deft left hand, an excellent method of bowing, a dignified stage presence and a musicianly attitude toward his work. His playing is characterized more by technical facility than by emotional quality, but further experience may remedy this.

The Moffat "Preludium" was well played and the "Devil's Trill," especially the difficult passages, was presented with accuracy. The Bach Chaconne, which is being sadly overworked this season, was also given with facility. In the Bruch Concerto one missed the emotion that the work demands, but the phrasing was clean and the tone good. Of the shorter pieces on the latter part of the program, Rubin Goldmark's "Call of the Plains" was most appreciated by the audience. The Novacek "Moto Perpetuo" was given with dash. J. A. H.

Give Joint Recital in Boston

BOSTON, Feb. 20.—Edith Kingman, lyric soprano, and Alice Siever Pulsifer, pianist, gave a joint recital last evening in Haines Hall. Miss Kingman sang Italian, French and English songs by Mozart, Pergolesi, Hahn, Rimsky-Korsakoff, Fauré, Charpentier, Reichart, Lang, Salter, La Forge, Lehmann. She possesses a lyric soprano voice of excellent quality, particularly effective in legato and sustained song. In her group of French songs Miss Kingman's diction was unusually distinct. Alice Siever Pulsifer was accompanist and also played solos.



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OHIOANS TO HONOR AMERICAN COMPOSERS

Music Teachers Will Devote Next
Convention to Our Creative
Workers

COLUMBUS, O., Feb. 24.—An organization was formed for a local advisory board in Cincinnati last Friday looking toward the successful convention of the Ohio Music Teachers' Association, which is to be held June 25, 26, 27, 28, with headquarters at the Sinton Hotel. The plan to devote the entire four days to the work of American composers and to show what they have done in Theory, Harmony and Composition, to arrange for distinguished speakers on the progress of native work, and to have examples of the music taught in public, private and music schools, is a part of the doings of the day, each morning and afternoon session to close with some excellent example of vocal and instrumental music. The evenings will be devoted to the larger orchestral works of Americans and will probably be given in their best estate by the Cincinnati Symphony Orchestra, the conductor to be selected.

A large number of American composers will be invited to be present to hear their works and to have a symposium, which will not only be of the greatest interest to the composers themselves, but to all the teachers in attendance. The president, Ella May Smith of Columbus, considers it most important that as large a number of composers be present as possible, for she plans a campaign to interest the music teachers of the State in the studies, exercises, text-books and compositions of the native composer.

The American composer is receiving more and more recognition from day to day, and this is the very time to bring forth, in person, the men and women who are writing for future generations as well as for the present.

There will probably be fine examples of all the forms of composition: cantata, oratorio, opera, choruses for mixed voices, male choruses, women's choruses, string quartet, trios and duets, orchestral suites and symphonies, and a goodly number of pieces for voice, harp, violin, cello, organ and piano.

One concert of American music has frequently been attempted in this country and a few have been given in Europe, but this will mark with a white stone a series of four days in which the American composer and his work are the sole subjects of discussion and exploitation.

A sufficient number of excellent works have been submitted for a month of days of concerts, the labor of making selection being the matter which will give the executive committee plenty to do and keep the program committee in almost daily consultation.

Many artists are expected to be present, as well as the composers.

Two attractive and well-attended musical events were missed by your Columbus correspondent last week on account of absence from the city. The first was a lecture-recital by Cecil Fanning in the Library auditorium Monday evening, Feb. 11, which drew a large and deeply interested audience to hear what this successful concert singer had to say upon musical subjects. Mr. Fanning has shown his versatility by writing in many variations for the press in concert reviews, poems which have been sought by composers for solo songs and cantatas, and now in this new rôle as lecturer he is quite as interesting as in that of singer.

Mr. Fanning has been very active in arranging concerts for the cantonment at Chillicothe, and to defray the expenses of the artists who contributed their services he has arranged a series of concerts which he calls "Governor's Musicales."

The second musical event, which came on Friday evening, the 15th, was the visit of the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor. The concert brought out a large audience, for Mr. Stokowski and his forces are much admired here. The symphony was Franck's D Minor; the second number, Concerto for Cello and Orchestra, with Hans Kindler, soloist; the third, "Prelude" and "Love Death" from "Tristan and Isolde." The results of this concert were decidedly gratifying.

Floyd Stanley Crooks, secretary of the special committee of the Governor's Musicales, reports that \$822.36 has been cleared so far for the expenses of the

singers who go to the Chillicothe cantonment to give concerts to the soldiers.

A concert was given Monday evening in the hall at the Elks' clubhouse by the active chapter of Pi Beta Phi of Ohio State University, the artists being Carrie Porter, soprano; Earl Hopkins, violinist, and Eloise Kearney, harpist.

On Thursday evening, the 21st, the Musical Art Society gave its annual concert in the Elks clubhouse. This splendid society, which was a mixed chorus before the war, is for the time being a women's chorus. The director since its organization has been Samuel Richard Gaines. The assisting musicians were Mr. and Mrs. Earl Hopkins, violinists; the accompanist, Mrs. Goodbread.

A large audience gave evidence of the esteem in which this organization is held. The program held high the standard set at the beginning of its history, less than half a dozen years ago.

ELLA MAY SMITH.

TACOMANS HAIL WERREN RATH

Baritone's Local Debut in Recital Wins
Him Genuine Ovation

TACOMA, WASH., Feb. 23.—Reinald Werrenrath, baritone, was the magnet that attracted music-lovers from Tacoma and vicinity on the evening of his initial appearance in this city in recital at the Tacoma Theater, Feb. 12. The event, which was the artist's only appearance in western Washington, proved to Tacoma and the Northwest that Mr. Werrenrath is a superbly gifted baritone. His program included a wide range of compositions, opening with a Handel recitative and aria. From the first he received an ovation, the enthusiasm increasing with each succeeding number.

Added to a voice of rare beauty, delightfully smooth yet vibrant, the artist possesses a magnetic stage presence and personality. The aria "Vision Fugitive," from Massenet's "Hérodiade," was given a beautiful interpretation. Ferrari's "Le Miroir" was followed, in response to insistent applause, by "The House of Memories" (Aylward), and this by "The Ringers," by Lohr. A number by Bainbridge Crist, "Chinese Mother Goose Rhymes," found place on the program, which was further varied by two of Kipling's "Barrack Room Ballads." "Drink to Me Only with Thine Eyes" opened the way for a series of delightful favorites, leading to an enthusiastic reception of the "Battle Hymn of the Republic," as the audience rose en masse and joined in the refrain at the close of the program.

A. W. R.

Herman Sandby, the Danish 'cellist, will give a recital at Aeolian Hall, Tuesday evening, March 19. His program will include some Scandinavian folk-songs arranged by himself. Ilja Schkolnik, violinist, and Louis T. Grunberg, pianist, will assist.

NEW SAN JOSE CLUB OPENS SERIES FINELY

First of Five Popular-Price Con-
certs Splendidly Given
by La Bonte

SAN JOSE, CAL., Feb. 25.—The past few weeks have witnessed the development of an organization known as the San José Musical Club. The club is the outcome of the efforts of Mr. Charles T. Boots and aims to bring good artists to this city, so that the subscribers may hear them for the modest sum of forty cents per concert. A series of five concerts is planned, for which season tickets may be had for two dollars. The San José High School Assembly Hall has been secured for these events, through the courtesy of the Board of Education, which is always glad to lend its encouragement to musical projects. The hall has a seating capacity of about 1200, is centrally located and will meet the present needs of the club very satisfactorily and save the high cost of rental charged for the theaters.

The first concert in the series took place last Saturday night. The artist was Henri La Bonte, an American tenor, in spite of his French-looking name, who came practically unknown and unheralded, and completely captivated his hearers. This young artist has the voice, personality and dramatic insight (not to mention taste and judgment in program-making) necessary to win him wide renown.

Mr. La Bonte sang a program of fourteen songs and six encores, all in English, with the exception of the "Vesti la Giubba" from "Pagliacci," which was sung in Italian and with keen regard for dramatic values. The other numbers were by Handel, Schubert, Campbell-Tipton, Landon Ronald, Kramer, Cadman, O'Hara, Abbie Gerrish-Jones, Turner-Maley, Samuel Lover and Lohr. Mr. La Bonte sings English that can be understood and also delighted with his songs in Irish dialect.

Guyra Ormay of San Francisco accompanied finely.

Efrem Zimbalist delighted a large audience of subscribers to the Peninsular Musical Association at the Stanford University Assembly Hall this evening, as did Godowsky a few weeks ago.

M. M. F.

Kroeger Plays Beethoven Program

ST. LOUIS, MO., Feb. 28.—The second "historical piano recital" of a series to be given during Lent by Ernest R.

Kroeger took place at Musical Art Hall on the evening of Feb. 25. Mr. Kroeger's program consisted entirely of compositions by Beethoven, including the 1st Minor Sonata, Op. 2, No. 1; the Sonata in D Minor, Op. 31, No. 2, and that in C Minor, Op. 111.

Kirksville (Mo.) Normal School Orchestra Opens Symphony Series

KIRKSVILLE, MO., Feb. 23.—The Kirksville State Normal School Orchestra gave the first of a series of symphony concerts recently under the baton of Prof. Johannes Goetze. The program included Haydn's E Flat Major Symphony, Piel's "Festival March," selections from "William Tell" and Mendelssohn's Concerto for Piano. The solo part in the concerto was admirably played by Emilie Goetze, daughter of the conductor, who was a pupil of the late Joseffy. Phradie Wells and G. W. Chambers were also heard in a duet from "Norma."

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PIONEER IN ATLANTA MUSIC FIELDS

Mrs. Armond Carroll Has Been
Vital Figure in Promoting
Musical Interest

ATLANTA, GA., Feb. 27.—Mrs. Armond Carroll, president of the Atlanta Music Study Club, and president for Georgia of the American Federation of Musical Clubs, was before her marriage to an Atlanta writer Annie May Bell of Americus, Ga.

As Miss Bell she was the head of an extensive music school, known as the Bell Piano School, which had studios in Americus, Albany, Cordele, Montezuma and Buena Vista. Her students were numbered by the hundred, and her work as a musical pedagogue was of such high order that she gained a reputation which reached beyond the borders of the State.

One of the most important features of her work for the musical culture of southwest Georgia was the bringing of several well known artists annually to the towns in which her schools were located. This she did at considerable personal loss yearly; but she was firmly convinced that in this way she was rendering the communities a service that was absolutely necessary and which of necessity entailed sacrifices upon the pioneer in the field.

Upon her marriage in 1914, she removed to Atlanta, and in this larger field entered upon her musical labors with renewed energy.

In 1915, a small club was started, with a choral organization as the principal interest, of which Mrs. Carroll was asked to assume the chairmanship of the program committee. The success of the programs which she prepared was so emphatic that the club soon outgrew its original intentions, and Mrs. Carroll assumed the presidency before the end of the year.

Last year, this club, under the name of the Atlanta Music Study Club, in addition to giving a series of open programs by local musicians, also instituted a series of lecture recitals, calling upon many noted musicians to assume charge of these programs; and gave five recitals with the following artists: Leo Ornstein, the Flonzaley Quartet, John Barnes Wells and Anna Louise David, Clara and David Mannes, and Ethel Leginska. All concerts were given to capacity houses.

For the present season, the same club, under Mrs. Carroll's direction, organized a Civic Concert Series, to be given in the Auditorium-Armory, which seats 6000 persons. In this series were Percy Grainger, Fritz Kreisler, Julia Culp, Harold Bauer and the Cincinnati Symphony Orchestra. Nearly three thousand tickets were sold for the entire series.

Due to war conditions, Elman was substituted for Kreisler, Julia Claussen for Julia Culp, and the concert of the orchestra has been postponed awaiting transportation.

At the beginning of the season, the club also sponsored a local quartet, and organized a monthly recital series. Later, this quartet, under the leadership of Michael Banner, a violinist of great abil-



Photo by McCrary & Co.

Mrs. Armond Carroll, President for
Georgia of the National Federation
of Musical Clubs

ity and magnetic leadership, was sponsored by a special organization, of which Mrs. Carroll is a member, and admission was extended to the members of the Music Study Club.

Lecture-recitals are also being given again this year, with great success. The open programs of the club are well attended.

Mrs. Carroll was made president for Georgia of the American Federation of Musical Clubs, which met at Birmingham last year. She is at present engaged in organizing the State for the national federation, in which work she is meeting with much success.

At the Birmingham convention, a pupil of Mrs. Carroll represented the southeast in the young artists' contest, and created a most favorable impression, although but a young girl of seventeen.

CRUSADERS IN LOUISVILLE

Gade Work Sung by Crescent Hill Club
—Army Band Plays at New Albany

LOUISVILLE, KY., March 2.—A large audience attended the performance of Niels Gade's "The Crusaders," which was given on last Friday evening in the Auditorium of the Y. M. H. A. by the Crescent Hill Musical Club, of which Mrs. William J. Horn is director.

The club is made up of fifty voices, carefully selected and evenly balanced, and is the best mixed chorus in Louisville. Its work in the Gade cantata was excellent, the attacks and shading being particularly fine, also the difficult piano passages. The soloists were Mrs. Guy Ellis, contralto; William Horn, tenor, and John Peter Grant, baritone. Their work was in keeping with the high standard of that of the choral body. Marguerite Dohrmann was an efficient accompanist.

The New Albany Rotary Club was sponsor for the bringing of the forty-fifth Regiment Band from Camp Zach-

ary Taylor to Louisville for a concert at the Kerrigan Theater on Thursday evening. The band, under the direction of L. A. Denicoly, comprises fifty men, who work with a dash and precision that are remarkable when it is considered that the organization is but nine months old. The program numbers comprised compositions by Rossini, Liszt, Tobani, Godard, Sousa and others.

During the intermission Anton Embs, supervisor of public school music, introduced ten minutes of community singing, and the audience, accompanied by the band, entered heartily into the singing of patriotic songs. H. P.

MANY CONCERTS IN SYRACUSE

Marie Rappold, Carrie Bridewell and
Local Artists Heard

SYRACUSE, N. Y., March 1.—The recital commission of the First Baptist Church presented Marie Rappold, soprano, in a program of songs and arias, assisted by Charles M. Courboin, organist, and Raymond Wilson, pianist, Tuesday evening. The program contained neither novelties nor songs of great interest, but was pleasing to the audience, as was evidenced by the hearty applause.

The New York City Orchestra, under the direction of Henry T. Fleck, played last week at the Central High School, with Mme. Carrie Bridewell as soloist. The concert was in the interest of the Liberty Loan and was in connection with a patriotic meeting. The program also included a violin solo by Maurice Kaufman, who played Mendelssohn's Concerto.

The Salon Musicale Club gave an interesting and instructive recital this week, which included a talk on Russian music by Iliff Garrison, who played two groups of Russian piano pieces by Liapounoff, Kalinnikoff and Arensky. Others appearing on the program were Martha A. Stone, a singer of great promise; Florence Griffin, Katherine Seymour, pianists; Mrs. Will Lansing Seeley, in an aria, accompanied by Kenneth Wood, violinist; George Baumer, Jr., cellist; Laura Van Kuran, pianist. French songs of the eighteenth century were charmingly interpreted by Charlotte Primrose Calthrop in costume. The musicale was at the home of Mrs. Ernest I. White. L. V. K.

Dinner Concert at Denver Club Intro-
duces Local Soloists

DENVER, COL., Feb. 18.—Among the local musical offerings the monthly dinner concerts at the Denver Athletic Club, conducted by Henry Sachs, fill a unique place and give pleasure to a large number of people. Mr. Sachs leads an orchestra of about twenty pieces and is always assisted by one or more soloists. Last night the soloists were Chellie Wright, a twelve-year-old pianist, who played the Mendelssohn C Minor Concerto with orchestra with rhythmical feeling and poise worthy of a mature performer, and H. L. Rees, baritone, who, in the Toreador's Song from "Carmen" revealed a voice of fine quality.

Harold Bauer and Pablo Casals will give a piano and cello recital in Aeolian Hall, Sunday afternoon, March 24.

Warren Proctor, tenor of the Chicago Opera Association, will give his initial Chicago recital on March 11.

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Heard by Large Audience in
Carnegie Hall Recital

Maude Fay, Soprano. Recital, Carnegie Hall, Evening, March 3. Accompanist, Francis Moore. The Program:

"Begl' occhi," "Ch' io mai vi possa," Handel; "Lasciatemi Morire," Monteverdi; "Posate, dormite," Bassani; "Air of Momus" from "Phoebus and Pan," Bach; "Le Colibri," Chausson; "Chanson Norvégienne," Fauré; "Deception," Tchaikovsky; "Dove Sono" from "Le Nozze di Figaro," Mozart; "Die Rose," Spohr; "Träume," Wagner; "Flow Gently, Sweet Afton," Old English; "Spring," Lane Wilson.

Illness has so far persistently hindered Miss Fay from duplicating in New York the success reported to have been hers abroad. Many who heard her in Munich felt moved after her *Elsa* and *Sieglinde* appearances at the Metropolitan to express their belief that she must be laboring under a severe handicap of some sort. Last Sunday evening a considerable audience greeted her in Carnegie Hall with abundant signs of satisfaction and acclaimed her like a settled favorite. Gorgeous flowers supplemented the applause and a quantity of encores were coaxed from the slightly artist.

Miss Fay is intelligent. She has style on the one hand and temperament on the other. Her voice, normally emitted, would be admirable in substance and volume and of no small beauty. But again it suffered from unsteadiness and inability to maintain the pitch. Whether these flaws must be charged to temporary physical conditions or radical errors of production is a question that need not be debated here.

Francis Moore was Miss Fay's accompanist. H. F. P.

SPOKANE CHORUS MAKES BOW

First Concert Auspiciously Given by
Combined Church Choirs

SPOKANE, WASH., March 1.—The Spokane Choral Union gave its first concert at the Central Christian Church on Feb. 26 before an appreciative audience. Two of the most prominent choirs of the city took part, the Westminster Congregational Choir, under Francis Woodward, and the First Presbyterian Choir, under George A. Stout. They sang separately, under their respective leaders, and then jointly, with such good effect and such successful results that the hope of founding a permanent oratorio society seems on the way to realization. "By Babylon's Wave" of Gounod was given with fine choral qualities by Francis Woodward's choir, while George Stout's choir gave similar proofs of efficiency in Schaeffer's "Crossing the Bar."

The combined choirs sang Randegger's "Praise the Lord" splendidly, Mr. Woodward conducting, while Mr. Stout led the joint choirs through an impressively sonorous "Hallelujah" Chorus. Mrs. Schattner, soprano; Mrs. Wiard, alto; Fred De Reimer, and F. King, bass, sang the solo parts in Spicker's "Fear Not, Oh Israel." Those responsible for this movement are H. W. Newton, Francis Woodward, George A. Stout, Mrs. Pearl Hutton Shrader and Mrs. Dayton Stewart. M. S.

GIDEONS IN MANY CONCERTS

Heard in Folk-Song Recitals of New
England Clubs

BOSTON, March 4.—Constance Ramsay Gideon presented her program of Folk-Songs of the Allied Nations before the Winthrop Woman's Club on the afternoon of March 1. The program included Italian and French songs, songs of the Russian Pale, the British Isles and the United States. Henry Gideon was accompanist.

Mr. and Mrs. Gideon will give their programs three times during this week, the Russian group before the Music Lovers' Club of Boston; "Songs of Yesterday and To-day," with Gertrude Tingley, at the North Shore Club, and English Songs of the Seventeenth and Eighteenth Centuries, with harpsichord accompaniment, at the Dedham Historical Society.

BLANCHE DA COSTA

SOPRANO

Scores with the DETROIT SYMPHONY ORCHESTRA

under WALTER HENRY ROTHWELL on Jan. 25th

DETROIT NEWS

DETROIT FREE PRESS

DETROIT JOURNAL

A young singer, new to Detroiters, was introduced as soloist at the Concert.

Miss Blanche Da Costa displayed a voice of delightful quality, beautifully trained. Her voice is rich, pure and fresh and the young singer has a fine personality which will aid her progress materially.

Miss Da Costa in the rather stilted aria, "Deh Vieni, Non Tardar," from Mozart's "Marriage of Figaro," and the coloratura flights of "Ah fors e lui," from "La Traviata," disclosed a voice of pleasing quality, youthful freshness and good training. The young singer, attractive and simple in dress and manner, thoroughly pleased her hearers, and she was given sincere and appreciative applause. Her voice is a high soprano, sweet and flexible; and she sang the well-known arias with good taste and discretion.

The presence of a new coloratura soprano, who proved a delightful surprise, also made the occasion notable. She was Mlle. Blanche Da Costa, revealing a voice of singular purity of pitch and sweetness of tone. Detroit lovers of the vocal art will overlook an opportunity if they do not hear Mlle. Da Costa when the program is repeated this evening.

Management, JAMES E. DEVOE, Dime Bank Building, Detroit



Photo by Lewis-Smith, Chicago

CHICAGOANS ENJOY TWO-PIANO RECITAL GIVEN BY BAUER AND GABRILOWITSCH

Heifetz Again Creates Furore—Mary Cameron, a Grainger Pupil, Reveals Talent—Apollo Club Presents Excellent Singers in Concert—Ethel Benedict Sings Well—Yolanda Méré Soloist with the Symphony—C. W. Clark and Associates Score

Bureau of Musical America,
Chicago, March 2, 1918.

ONE of the especially noteworthy events of the musical season was the two-piano recital at the Grand Opera House in Feb. 24, by Harold Bauer and Ossip Gabrilowitsch.

Because so few piano virtuosos are able to join in ensemble so effectively, and because the literature for the two instruments is not very extensive, two-piano recitals are of infrequent occurrence. Bauer added to the literature in this case by making an arrangement of a Bach fantasia and fugue in A minor. Bauer has done a big thing, not only in restoring a fine composition but in de-

vising a noteworthy work for the two-piano medium. He has elaborated it considerably, but has shown great acuteness in keeping to the piano idiom and preserving the Bach atmosphere.

The new version is published, but this recital was the "first time" in which it had received a public performance. To hear these two artists play it was to have a new realization of the meaning of Bach. They gave the music dignity, but they also added vitality and joyousness. They also gave delightful readings of Schumann's Andante and variations; Brahms's version for the two instruments of his own Piano Quintet in F minor; Schuett's "Impromptu Rococo," a romance and waltz by Arensky; and a scherzo by Saint-Saëns.

Grainger Pupil Succeeds

Mary Cameron, Chicago pianist, gave a recital on the same day at the Playhouse. She is a pupil of Percy Grainger, and has absorbed a good deal of his sympathy for the moderns among composers. She also has something of his breezy spirit in their interpretation. Most of her program consisted of modern works, containing such names as de Severac, Cyril Scott, Debussy, Grainger himself and in combination with others, and the Chicagoan, Leo Sowerby, but these were contrasted with such elder works as Bach's Italian Concerto and the Mendelssohn E Minor Prelude and Fugue. She disclosed an execution of considerable brilliance, and a tone of great beauty. Such a technical equipment made her an engaging interpreter of the sprightly in music. She has also the gift of imagination.

Heifetz Again Stirs

For the second time in eight days Jascha Heifetz came to Orchestra Hall, and once again before an enormous audience worked wizardry that left his hearers fairly gasping. His achievements in such pieces as Paganini's "I Palpiti" were fairly miracles, and the ease with which he overcame difficulties and the brilliance with which he performed them were incredible.

Virtuosity, however, was not his sole aim, any more than it has been on his other appearances. There is a heavenly quality of tone in everything that he plays, and if at times he displays perhaps an undue impetuosity, he has also personality and temperament. Some of the other numbers on his program were the Mendelssohn Concerto; Joseph Achron's arrangement of the Mendelssohn song, "On Wings of Song;" one of the Brahms Hungarian dances in Joachim's arrangement; and Sarasate's "Zapateado."

Apollo Club's Concert

The Apollo Musical Club gave one of the best performances at Orchestra Hall on the night of Feb. 25 that has been the case with this organization in several seasons. Two works were sung, Goring-Thomas' "The Swan and the Skylark" and Rossini's "Stabat Mater." The quartet of soloists consisted of Mrs. Cora Libberton, soprano; Mrs. Louise Harrison Slade, contralto; Walter Wheatley, tenor, and Charles M. Gallagher, basso. The Chicago Symphony Orchestra played, with Edgar Nelson at the piano, and the whole performance moved under the baton of Harrison M. Wild. In this performance Mrs. Libberton scored her second success within two weeks, the first having been when she substituted at short notice for Mabel Garrison with the Mendelssohn Club. Gallagher's public appearances have not been many in this city, but they will undoubtedly be more numerous in the future. His voice was both suave and sonorous. Wheatley was a substitute, but proved to be an excellent choice. Forrest Lamont, now with the Chicago Opera Association, had been engaged, but was unable to leave the opera company and so Wheatley journeyed from Lincoln, Neb., to take his place. He sang in a thoroughly dependable manner, with a warm, lyric voice and sure understanding. Mrs. Slade's rôle was sung excellently, in fact

it would have been difficult to find four soloists possessed of more individual merits and at the same time with a better balance and power of blending. The merits of the soloists gave a good example to the chorus, and it sang with better balance, more vigor and finer tone than has been its case in some time.

Mrs. Benedict Returns

It has been nearly two years since Mrs. Ethel Geistweit Benedict gave a song recital in Chicago; but on Feb. 27 she appeared as the attraction in the regular Wednesday morning series at the Ziegfeld Theater. She has improved to a marked extent during that time. She had a full-toned, warm soprano voice of excellent quality before, but in the interval she has learned many points of finesse, ease, poise, the ability to project fine shadings, in fact most of the elements which go to make up the difference between a good voice and good singing. She began her program with one of the Handel arias, continued with a group of Italian songs, added the Lia aria from Debussy's "L'Enfant Prodigue," this being sung in English. A group of French songs and two in English made up the remainder of the program. John Doane was an efficient and sympathetic accompanist.

Leon Sametini, violinist, made a successful appearance at Hope College, Holland, Mich., on Feb. 26. The event was part of the regular lecture course of the college, and accounts from Holland indicate that it was the most important feature. Of by no means secondary interest was the baritone singing of Stanley Deacon, one of his associates at the Chicago Musical College, who has been chief instructor in music at Hope College for several seasons. Edna Kel-

logg, a pupil of Edoardo Sacerdote, likewise appeared on the program.

Mme. Méré Scores

Mme. Yolanda Méré, the Hungarian pianist, was the soloist at the regular subscription concerts of the Chicago Symphony Orchestra on March 2 and 3. It has been almost six years since last she appeared with the organization. For her return to a Chicago audience she chose the Liszt Concerto in A Major. Mme. Méré is an excellent performer for a work of this order. She has a vigorous, energetic, inspiring manner of approaching her music, with the brains to conceive good ideas about interpretation, the emotional feeling to warm them, and the force to project them.

The chief number, in point of length at least, on the orchestral program, was Elgar's First Symphony, in A Flat Major. This work was played twice during the season of 1909-10, and has remained on the library shelves ever since. The small supply of novelties during the past several years has caused Conductor Frederick Stock to receive a number of works which in happier circumstances would probably remain unrevived, which is the principal excuse for another presentation of this work. For Elgar, in spite of his undoubted knowledge of the art of composition, the strength of his themes, his skill at orchestral coloring, has in this instance written a symphony which is incredibly tiresome. It was badly placed on the program to arouse sympathy for its virtues, such as they were, being surrounded by Henry F. Gilbert's blithe and sprightly "Comedy Overture on Negro Themes," Mme. Méré's performance of the Liszt Concerto, and Richard Strauss' "Don Juan." This last has long been one of the great pieces of virtuoso display in the repertoire of the orchestra, and it received a stunning performance.

A recital was given in Oak Park on the evening of March 1 by Charles W. Clark, baritone, Charles La Gourgue, clarinetist, and Mrs. Theodora Sturkow-Ryder, pianist. The event was under the auspices of the local chapter of the Daughters of the American Revolution. A feature of the program was a performance of Mrs. Sturkow-Ryder's new suite for clarinet and piano.

EDWARD C. MOORE.

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BY FLORENCE OTIS



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BRILLIANT JOINT RECITAL

Olga Pescia and Rita Roxas Aided by
Three Artists in Æolian Hall

A joint recital was given on Saturday evening, March 3, at Æolian Hall, New York, by Olga Carrara Pescia, soprano, and Rita d'Asco Roxas, contralto, assisted by F. Burtis Squire, baritone; Franc Boccafusco, tenor, and Francisco Longo, pianist. Mme. Pescia was welcomed in a number of Italian songs, including Emilio A. Roxas's "O ben tornato, amore," some French songs by Bachelet and Hué and American songs by Beach and Martin. Mme. Roxas revealed her gifts in Giordani's "Caro mio ben," the Roxas "Pallidi Sogni," French songs by Massenet and Hahn and songs in English by Finden and Lieber. The singers joined in duets from "Aida" and "Gioconda" and were heartily applauded.

Mr. Longo played a group of pieces by Cyril Scott, Chopin and von Westenhout effectively; Mr. Squire sang a "Don Carlos" aria and songs by Schubert and Dix, and Mr. Boccafusco was heard in the "Improvviso" from Giordano's "Andrea Chénier." Emilio A. Roxas played the accompaniments for his wife and Mr. Squire, Chevalier Astolfo Pescia for Mme. Pescia and Mr. Boccafusco, both very ably. The concert was given under the patronage of many prominent musical and social personages, among them Enrico Caruso, Pasquale Amato and Giovanni Martinelli.

MAI KALNA GIVES RECITAL

California Soprano Heard at Princess
Theater with Max Gegna, 'Cellist

Mai Kalna, dramatic soprano, assisted by Max Gegna, 'cellist, was heard in recital at the Princess Theater on the afternoon of March 3. Mme. Kalna exhibited a voice of considerable volume and an excellent if somewhat highly colored style. Beginning with an aria from "Don Giovanni," the singer offered a group of "morceaux" and an aria from Reyers' "Sigurd," Massenet's "Elégie" (both sung with 'cello obbligato), an aria from Bruneau's "L'Attaque du Moulin," a song cycle, "Out of the East," by William Lester, and closed with the "Liebestod" from "Tristan and Isolde."

Mme. Kalna's best work was done in the operatic arias. The Reyers number

was beautifully given and made one regret that the singer was restricted to the confines of the concert stage as she very evidently could have given it even greater significance in an operatic setting. All the songs were interesting, especially the French ones.

Mr. Gegna offered Dvorak's Concerto in B Minor and Richard Hageman was accompanist, assisting materially in making the program an effective one.

J. A. H.

NOTED ARTISTS IN HOUSTON

Mme. Schumann-Heink, Louis Graveure
and Bryceson Treharne Appear

HOUSTON, TEX., March 1.—Last night in the auditorium of the First Methodist Church the Women's Choral Club gave its second concert of this season, the artist-attractions being Louis Graveure, baritone, and Bryceson Treharne, pianist-composer. The Choral Club gave four offerings, three of Grieg's, in fine style. H. T. Huffman conducted, with Laura Stevens Boone at the piano. The audience numbered between 2700 and 2800 people, whose reception of every number was warmly enthusiastic. Mr. Graveure had to give six extra songs and repeat three. The audience seemed equally delighted with the accompaniments and the compositions of Mr. Treharne.

On Tuesday evening of this week Mme. Schumann-Heink delighted an audience of 2100 by her recital in the City Auditorium. On the afternoon of the day following she cheered and heartened with her singing thousands of soldiers at Camp Logan.

The annual meeting of the State Federation of Musical Clubs is to be held in Houston on April 3, 4 and 5.

W. H.

Lenten Recitals for Children of France

Three Lenten recitals for the benefit of the children of France will be given under the auspices of the Red Cross Auxiliary of St. Andrew's Methodist Episcopal Church, New York, on March 11, 18 and 25. The artists to appear are Louise Homer, contralto; Louise Homer, soprano; Mme. Annie Louise David, harpist; Dan Beddoe, tenor; T. Tertius Noble, organist. Tali Esen Morgan, conductor, and Florence McMillan, Ethelyn Bowman and Mrs. E. W. Penny-packer, accompanists.

KATHRYN PLATT GUNN A STAUNCH FRIEND OF THE AMERICAN COMPOSER

Latter's Works Given Frequent Place in Popular Violinist's Répertoire

ONE of the few violinists who have given evidence of interest in the violin music of American composers is Kathryn Platt Gunn of New York. She has frequently given them place on her programs and last year memorized the Concerto in G by Homer N. Bartlett and placed it in her concerto repertoire. On Jan. 31 she played this work at Ellenville, N. Y., at a concert of Mr. Bartlett's compositions, with the composer at the piano. The concerto made an excellent impression and Miss Gunn and Mr. Bartlett were given an ovation at the close of the *Finale*.

Miss Gunn appeared on Feb. 7 at St. James' M. E. Church, New York, in a *Globe* concert, playing the Mendelssohn Concerto and pieces by Tartini-Kreisler, Dvorak-Kreisler and Sarasate, repeating these works in a concert at Cooper Union, New York, on Feb. 17. On Feb. 24 she played Wieniawski, Sarasate and d'Ambrosio works at the Aurora Grata Cathedral, Brooklyn, with notable success. The same evening she was the special soloist at the musical service at the Tompkins Avenue Congregational Church, Brooklyn, playing the "Canzonetta" from the Tchaikovsky Concerto and compositions of Bohm, de Grassi and Massenet. Her final February date was on the evening of the 27th, when she played for the officers and men at Camp Dix, Wrightstown, N. J.



Kathryn Platt Gunn, Violinist

on the morning of Feb. 19, Max Donner, violinist, was heard in two groups, accompanied by Mrs. Donner. He played the Vitali "Chaconne" and several of his own arrangements of numbers by Saint-Saëns and MacDowell, concluding with a composition of his own called "Dance of the Gnats." Mr. Donner gave a brilliant and able performance of this music. His technical ability and superior musicianship were warmly applauded by the large audience. Alice McDowell, pianist; Evelyn Jeane, soprano; Emma Ecker, contralto, and Rulon Robinson, tenor, were the other artists on the program.

PROGRAM OF BARTLETT WORKS

Noted Composer Appears with Other Artists at Mme. Buckhout's

Homer N. Bartlett, the noted composer, appeared in a program of his compositions on Wednesday afternoon, Feb. 27, in Mme. Buckhout's series at her New York studio with the soprano herself, Margaret Krauss, violinist, and Livingston Chapman, baritone, as soloists. An audience that completely filled the rooms gathered to hear Mr. Bartlett's music and applauded ardently. In fact, the applause demanded repetitions, for many more of the compositions were redemanded than the artists could grant, owing to the length of the program.

Mme. Buckhout sang effectively, "I Hear the Brooklet," "God Keep You, Dearest," "The Two Lovers," "There Is a Heart," "In the Moon's Reflection," "O Little Town of Bethlehem," "Old Glory" (Mr. Bartlett's patriotic song), "The Sweetness of Loving," "Douglas, Tender and True," "Look Not Upon Me with Thine Eyes" and "The Winds o' March," the last dedicated to her. She repeated "Old Glory" and "The Two Lovers." Several of the songs were presented with Miss Krauss playing the violin obligato, among them "In the Moon's Reflection" by the soprano, and "Today and Tomorrow," by Mr. Chapman. He also sang the fine setting of "Tell Me Where Is Fancy Bred," and "Highland Mary." Miss Krauss was heard to advantage in the Handelian "Air à la Bourrée" and a Berceuse, while Mr. Bartlett offered his piano pieces, "Dragonflies" and his Japanese "Kyo No Shiki," both of which he had to play twice, so much did the audience like them.

'FREEDOM FOR ALL FOREVER'

Lieutenant Hilliam Writes Stirring Patriotic Song on Text of Prize Slogan

Lieut. B. C. Hilliam of the Canadian Field Artillery has written a stirring patriotic song called "Freedom for All Forever," which has just been published. The title of the song was obtained through the Newspaper Enterprise Association, which instituted a competition, offering a prize for the best American war slogan. Marion I. Coop of San Diego, Cal., was the winner with the slogan, "Freedom for All Forever." The phrase impressed both Secretary of War Baker and Secretary of the Navy Daniels, who have indorsed it, and a bill has already been introduced in Congress by Congressman Carl C. Van Dyke urging all patriotic Americans to use, live up to and fight for this slogan.

Lieutenant Hilliam, taking the slogan, wrote a three-stanza poem, which he has set to music in broad martial style, with something in the sweep in it of Sullivan's "Onward, Christian Soldiers." The words are impressive and straightforward and should become very popular.

Mario Salvini Plans Spring Musicales

Mario Salvini, the New York vocal instructor, is planning a series of spring musicales at his new studio. At these a number of his advanced artist-pupils will appear in attractive programs.

The third and last New York concert of the Letz Quartet for this season is scheduled for April 8 at Aeolian Hall.

BLANCHE DA COSTA HAS "CLOSE UP" OF A STEAM-SHOVEL BUCKET



Blanche Da Costa, the American Soprano, Visits the A. Guthrie & Co.'s Canal Works, at Blue Island, Ill.

On her way East after her successful February Western tour, Blanche Da Costa, the American soprano, stopped in Chicago to visit her family. While there she paid a visit to the canal works of A. Guthrie & Co., near Chicago, and spent an entire day going over the details of this plant. She is shown in the above picture on the teeth of the company's steam-shovel bucket, said to be the largest in the world. This shovel has an eight-cubic-yard bucket and an eighty-foot boom, having a total weight of 328 tons. One full load of the bucket is equal to eight wagonloads.

Miss Da Costa's successful appearance as soloist with the Detroit Symphony, under Walter Henry Rothwell, in Detroit, and with the Cincinnati Symphony Orchestra, under Victor Herbert in Battle Creek, Mich., will be followed with another appearance as soloist with the Cincinnati Orchestra this month. She will give her first New York recital next fall. Her appearances will be made under the direction of James E. Devoe.

May Peterson Stirs Matinée Musicale of Cincinnati

May Peterson's appearance last week at the Matinée Musicale in Cincinnati was a notable success. She had been announced to appear in Cincinnati twice before, but owing to various reasons her appearance was postponed and she was not heard in that city until last week. Her singing of Debussy's "Christmas Carol for Homeless Children" stirred her hearers to great enthusiasm.

On Feb. 25 she gave a recital in the auditorium of the East High School in Des Moines, where she was also received with acclaim.

Swedish Red Cross Gives Concert

Under the auspices of the Swedish-American Red Cross, a concert was given at the Waldorf-Astoria on the evening of March 1. Those appearing on the program were Martina Johnson, Florence Becker, Greta Torpadie, Marie Sundelius and Samuel Ljungkvist.

ARKADELPHIA HAS FIRST SING

Arkansas Church and Colleges Join in Making Venture a Success

ARKADELPHIA, ARK., March 1.—Probably no city in Arkansas embraced the idea of community singing with warmer enthusiasm than Arkadelphia. The two large colleges of the city, Henderson-Brown and Ouachita, and the public school student body were important factors in its success. On Sunday afternoon, Feb. 24, a capacity house at First Baptist Church participated in the fine program of songs, ably led by Lelia L. Wheeler, director of the vocal department of Henderson-Brown. The Henderson-Brown Orchestra, directed by Frederick H. Harwood gave charming variety to the program with two artistic numbers.

To Mrs. E. B. McNutt, director of music in the public schools of Arkadelphia, is due much credit for this initial event, which unquestionably promises to become permanent.

Albert B. Hall of Ouachita was organist and Milchrist R. Corkill of Henderson-Brown pianist.

Dubinsky Scores at East Orange

EAST ORANGE, N. J., March 4.—Vladimir Dubinsky, 'cellist, assisted by Jacques Kastner, violinist, was heard recently at the East Orange High School as one of Herman Epstein's lecture recitals. This was Mr. Dubinsky's second appearance on Mr. Epstein's course, and

he confirmed the excellent impression made at his first hearing.

WILSON HEARS MATZENAUER

President Among Contralto's Recital Auditors in Capital

WASHINGTON, D. C., March 2.—President and Mrs. Wilson were among those who heard Mme. Matzenauer as the ninth of the Ten-Star Series of concerts arranged by T. Arthur Smith. From her first song, "Lungi del caro bene," by Secchi, to the closing number, "How Much I Love Thee," La Forge, Mme. Matzenauer was received with an enthusiasm that is seldom given to an artist in the Capital City. Her wonderful range of voice, her delicate interpretation of Scott's "Lullaby," her brilliant presentation of "Awake, Saturnia," by Handel, the dramatic display in "La Mort de Jeanne d'Arc," Bemberg, and the charm of a group of Frank La Forge songs, won her audience and exhibited her art and versatility. "Dawn in the Desert" had to be repeated.

Mme. Matzenauer was very generous with encores, her singing of "Home, Sweet Home," striking an especially responsive chord. Erin Ballard was accompanist.

Boston Chromatic Club Hears Mr. Donner

BOSTON, Feb. 28.—At the Chromatic Club concert given in the Hotel Tuileries

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Utica Daily Press, Feb. 16, 1918: "The N. Y. Civic Orchestra rendered a delightful program, and all of the selections were marked with a delicacy and fineness of interpretation which was delightful. ESPECIALLY FINE WAS THE 'VIOLIN CONCERTO' OF MENDELSSOHN, PLAYED BY MAURICE KAUFMAN, accompanied by the Orchestra."

Albany Knickerbocker Press, Feb. 9, 1918: "The bowing and finger work of Maurice Kaufman, soloist in Mendelssohn's 'Violin Concerto' FOUND FAVOR."

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ST. LOUIS CHORUS IN NOVEL PROGRAM

Morning Choral Heard in Old-Fashioned Concert—Other Local Events

St. LOUIS, March 2.—The Morning Choral Club departed from its regular custom when it allowed the public to enjoy one of its "special" entertainments. It was given on Thursday night and was in the form of a concert entitled, "Old-Fashioned Songs." Many old songs and melodies which are rarely heard were given in solo, quartet and choral form before a large audience, which continually clamored for more. The concert was given for the benefit of the Soldiers' and Sailors' Club. The program was cleverly carried out. The ladies all wore frocks of the early '80s. The club made its entrance on the stage singing "Suwanee River." Such numbers as "Blue Bells of Scotland," "A Bird in the Hand," "Two Merry Girls Are We," "My Mother Bids Me Bind My Hair" and "Flow, Gently Sweet Afton" were some of the old favorites. Mrs. Bessie Bown Ricker gave an attractive interpretation of three Victorian songs and Mrs. Willard Bartlett, one of the club's leading sopranos, gave

a group. Several short sketches and an old-fashioned dance completed the program. As usual, the ladies sang elegantly in the choral numbers under the direction of Charles Galloway. The concert was brought to a close by the singing of "Auld Lang Syne" by the entire chorus and audience.

Marie Ruemelli, pianist, gave a delightful recital on Thursday night at Sheldon Hall, demonstrating the fact that she is one of St. Louis's most promising artists. The chief offering on her program was the Beethoven Sonata, Op. 81. In this and Mozart's Variations in A, she revealed her technical capabilities. Her playing is very clean cut. Schumann's "Carnaval" and Chopin's "Fantasia" completed the program and several extras were demanded.

Mr. Zach played a highly interesting program last Sunday which was nearly "All-American," with the exception of the first movement of the Rubinstein Concerto for Piano, No. 4, which was played by Gladys Stevenson. Her style was excellent. Ballantine's Prelude to "The Delectable Forest," Kroeger's "Lalla Rookh" Suite, a movement from Hadley's "North, East, South and West" symphony and several lighter numbers completed the announced program, but the audience was in high spirits and demanded several more, which Mr. Zach cheerfully gave. H. W. C.

GLUCK IS 'GUEST SOLOIST' AT METROPOLITAN CONCERT

Big Audience Hails Soprano in Annual Appearance—Miss Arden and Mr. Diaz the Other Soloists

Alma Gluck made her annual appearance as "guest soloist" at the Sunday evening concert of the Metropolitan Opera House on March 3, singing to an audience of great size. It is a pity that a soprano, who has so large and enthusiastic a following should have so indiscriminating a one. Thus she can sing distressingly, as she did on Sunday last, and be rapturously applauded by this following. In the *Micaela* aria from "Carmen" she was ill at ease and sang with the greatest effort; throughout the evening her voice sounded tired and she sang with a quality of tone far from ravishing to the ear. That Alma Gluck, who six years ago was hailed as one of the best lyric sopranos before the public, should to-day sing an A or B-flat with the effort that a mezzo might be forgiven for singing an F in alt is regrettable, but it is none the less true. That she is conscious of her difficulty in producing her high tones was proved by her changing the words "is she" to "so soft" in the old English "Have You Seen but a Whyte Lillie Grow?" in order that the G would come easier, the vowel "o" in "soft" being more favorable for her with her present pinched production than the "e" in "she." Her singing is also "personally conducted," her arms beating the time in all she sings—an entirely unprofessional and unpardonable procedure.

All of which did not deter a "popular audience" from applauding her vehemently and demanding after her group of Rachmaninoff, Smetana, Zimbalist and Rimsky-Korsakoff songs numerous encores. Mme. Gluck sang Rachmaninoff's "O Thou Billowy Harvest Field" in D Minor, although she is the last person in the world, with the method she now employs, to sing the high D, A, B-flat passage before the cadenza. She was accompanied in her songs by Eleanor Scheib, excellently.

Two of the Metropolitan's own singers, both Americans and new to the company this season, supplied the remainder of the evening's vocal music. Cecil Arden, contralto, first sang the "Habanera" from "Carmen" with the orchestra and then a group of songs, Huë's "J'ai pleuré en rêve," H. Lane Wilson's "The Pretty Creature" and Buzzi-Peccia's attractive "L'Amorena." Miss Arden was obviously nervous in the famous "Carmen" song and scarcely did herself justice, but in the songs with piano, Charles Gilbert Spross accompanying her splendidly, she was eminently successful. Her singing of "The Pretty Creature" was arch, graceful, and the words were distinctly enunciated. The Buzzi-Peccia song was well done and after it she had to give an extra, singing Ardit's "Il Bacio."

Rafael Diaz revealed better qualities

in his songs, too, than in the "Cielo e Mar" aria from "Gioconda." He sang the Massenet "Elegy" affectingly, Rabey's "Tes Yeux" with grace, though a little too quick in tempo, and Denza's "Vieni." He has a splendid voice, a likable personality on the stage, but should guard against the throatiness which at present affects the quality of his upper voice. He was also encoored, singing Rogers's "The Star" and an Italian song. Wilfred Pelletier played his piano accompaniments artistically.

Richard Hageman led the orchestra in the Goldmark "Sakuntala" Overture, Dvorak's "Scherzo Capriccioso," both with much spirit. He also gave the best performance orchestrally of Brahms's D Major Hungarian Dance that the writer has ever heard, with some unusual brass *sforzando* effects that were arresting. Handel's Largo and the "Thais" Meditation gave Gino Nastrucci, the Metropolitan Orchestra's concertmaster, an opportunity to do some perfunctory playing, which the indiscriminating audience applauded heartily. A. W. K.

Portland Hears Work of Local Composer

PORTLAND, ORE., Feb. 28.—A benefit for the Oregon Boys' Emergency Fund was given under the auspices of the Woman's Co-operative League in the Municipal Auditorium on the evening of Washington's Birthday. The first part of the program consisted of a group of Indian legends, the words by Virginia Drake and the music by Emil Enna, both of Portland. Solo parts were sung by Eloise Anita Hall, soprano, and Daisy Gibson, contralto. The second part of the program was composed of vocal numbers by Miss Hall, Katherine Linton Corruccini, Karl Herbring, Signor Corruccini, Catherine Chrysler Street and George Hotchkiss Street. Catherine Dinsmore played accompaniments on the piano and Lucien E. Becker on the organ.

Bangor Symphony Orchestra Heard in Well-Balanced Program

BANGOR, ME., Feb. 27.—A program rich with melodic beauty was given this afternoon by the Bangor Symphony Orchestra. Horace M. Pullen, conductor, in the fourth of its Young Peoples' Symphony Concerts given in the City Hall before a large audience. The program, composed of Verdi's Overture, the Force of Destiny; Schubert's Unfinished Symphony; Edward German's "Three Dances," Pierné Serenade, Macbeth's Intermezzo for string orchestra, and Ilynsky's "Orgies of the Spirits" were well presented, the "Three Dances" being especially well done. J. L. B.

Raymond Havens Scores in Fall River

FALL RIVER, MASS., Feb. 28.—Raymond Havens, pianist, gave a recital on Feb. 15 in the auditorium of Westall School, for the Fall River Teachers' As-

sociation. There was a large audience of local music-lovers, who recognized the merits of this gifted pianist and heartily applauded his artistic performance. Mr. Havens gave a brilliant reading of the Beethoven "Appassionata Sonata" and numbers by Chopin, Liszt, Alkan, Schubert-Liszt and Wagner-Liszt. In the Chopin music, of which Mr. Havens is a remarkable interpreter, his performance was particularly fine. He was recalled many times and was obliged to add extras to the program.

ROSEN IN SECOND RECITAL

Violinist, Assisted by Oliver Denton, Pleases Large Audience

Max Rosen, violinist, was heard for a second time in recital at Carnegie Hall on the afternoon of March 2, assisted by Oliver Denton, pianist. The two artists offered the César Franck Sonata, both showing an excellence in ensemble that could scarcely have been improved upon.

Accompanied by Israel Joseph, Mr. Rosen played Lalo's "Symphonie Espagnole," an Auer "Romance," a Caprice by Paganini-Kreisler, pieces by Tor Aulin and Wieniawski's "Faust Fantasia." In all these numbers the young violinist exhibited excellent tone and played with an understanding which strengthens the belief in a brilliant future for him.

Guilbert to Give Three "Causeries" in New York

Yvette Guilbert will give three "Causeries," illustrated by songs, at the Maxine Elliott Theater—April 2, on "Baudelaire"; April 5, on "Francis Jammes," and April 7, on "Jehan Rictus." The French *diseuse*, on her way back from the Coast, has been obliged to stop off for several return engagements, which she will have to curtail, as the classes which she has undertaken to conduct at the David Mannes School open on March 19. Mme. Guilbert describes "Causerie" as "a pastime of the French salons which served to bring forth in the subjects discussed the cultured grace of the 'Causseur' (speaker)—the lecturer is pedantic... the speaker remains smiling, amiable, artistic and sociable."

Bauer Gives Recital in Omaha

OMAHA, NEB., March 2.—Harold Bauer, pianist, appeared in recital on the evening of Feb. 27 at the Boyd Theater under the auspices of the Tuesday Musical Club. Mr. Bauer gave an interesting program scoring especially in the "Waldstein" Sonata of Beethoven.



Floyd Lyman Hemenway

BOSTON, Feb. 25.—Floyd Lyman Hemenway, one of the best-known and highly esteemed singers of this city, died at the Faulkner Hospital on Feb. 21, following a prolonged illness of pneumonia. Mr. Hemenway was stricken ill early in December last, and, after a desperate fight to live, returned to his home from the hospital for about three weeks, presumably recovered, but shortly thereafter he suffered a relapse from which he never rallied. Mr. Hemenway was a tenor of rare gifts. He had been the soloist at the Park Street Church, which position he had held for the past seven years, his wife, Harriet Sterling Hemenway, the well-known contralto, being a member of the same church's quartet. Mr. Hemenway was also manager and second tenor of the noted Apollo Quartet of this city.

He was born in Grafton, Vt., where he spent his earlier life. He later located in this city and studied music here. He was thirty years of age. He is survived by his wife, Harriet Sterling Hemenway, his mother and three brothers. The funeral services were conducted yesterday afternoon. The Park Street Church was filled with the friends of the decedent. John Herman Loud presided at the organ and the remaining mem-

bers of the Apollo Quartet (William Whittaker, John Smallman, Alex Logan), with Raymond Simonds, a close friend of the deceased, taking his station in the quartet, sang appropriate numbers. In his eulogy, Dr. Conrad paid a glowing tribute to the memory of Mr. Hemenway. W. H. L.

Louise B. Voigt

Louise B. Voigt, soprano and teacher, died at her apartment in the Metropolitan Opera House Building, New York, on March 1 of blood poisoning brought on by a fall. Mme. Voigt was born in Cincinnati and began her musical studies in that city with Tekla Vigna. She afterward studied with Marchesi in Paris and Lilli Lehmann and Professor Blume in Berlin. Her European debut was made with the Berlin Philharmonic Orchestra. She made several concert tours in the United States and was also soloist at Temple Emanu-El and Calvary Methodist Church. In 1903 she married Richard Byron Overstreet, baritone soloist at the Little Church Around the Corner. Mr. Overstreet died the following year and from that time his wife gave up her concert career and devoted herself to choir work and teaching. The fall which caused Mme. Voigt's death occurred on the anniversary of the death of her husband and one year after that of her mother.

Arthur H. Wilson

Arthur H. Wilson, pianist, was killed recently in France while serving in the aviation section of the American Overseas Forces. Mr. Wilson was a member of the class of 1912, University of Pennsylvania, and after his graduation went to Berlin, where he studied piano under Ernest Hutcheson. He also studied with Mr. Hutcheson in this country and was gaining a reputation as a concert artist and teacher. When the war started Mr. Wilson enlisted and shortly after was transferred to the aviation service. Finishing his ground work at Cornell, he was chosen as one of the honor men, the best ten in the class, and sent to France.

John Kautz

ALBANY, N. Y., March 1.—John Kautz, one of the most prominent figures in the musical life of Albany, died at his home on Feb. 25, at the age of seventy. Mr. Kautz began his musical education in Albany when six years of age. At thirteen he went to New York to continue his study and three years later, with Schubert, the music publisher, he went to Germany, where he became a pupil of Plaidy, Tausig, Moscheles, von Bülow and Liszt. He was one of the only two American pupils of Tausig. Returning to America in 1870, Mr. Kautz soon established himself as a concert pianist and teacher. He is survived by his wife, one son and one daughter.

Mrs. Amy Louise Wallace

FITCHBURG, MASS., Mar. 1.—The musical world will learn with sorrow of the death of Amy Louise Upton Wallace, wife of Herbert I. Wallace, which occurred this morning. Mr. Wallace, who has done much for music in New England, was ably seconded in his endeavors by his wife. Mrs. Wallace will be pleasantly remembered by visiting musicians who have enjoyed the hospitality of the Wallaces on their visits to this city. A group of singers from the Choral Society, of which Mr. Wallace is president, will sing at the services. L. S. F.

Mrs. Abigail M. Johnston

SHIPPENSBURG, PA., Feb. 28.—Mrs. Abigail M. Johnston died at her home here recently after a six weeks' illness. Mrs. Johnston, who had the reputation of being the oldest choir singer in America, sang in the Presbyterian Church choir at Shippensburg for sixty-nine years continuously and rarely missed a Sunday. The family is noted in musical circles. G. A. Q.

J. Victor Sponsler

YORK, PA., Feb. 28.—J. Victor Sponsler, a prominent local musician and especially known as a violinist, died during the past week at the York Hospital. Death was due to complication of diseases extending over a period of one year. The deceased was one of a family of musicians. G. A. Q.

MAXIMILIAN PILZER

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Laura Littlefield Sings in Melrose

MELROSE, MASS., Feb. 23.—Laura Littlefield, soprano, gave a song recital here last Tuesday evening, assisted by Mrs. Dudley Thomas Fitts at the piano. Mrs. Littlefield's program consisted of an interesting list of old and modern English songs and French songs. Her singing of this group not only revealed the resourcefulness of the singer and her ability to convincingly project the varying moods of her songs, but revealed an excellent diction in both French and English.

Frances Fisher and Myrtle Thornburgh Give Musicales

Frances Fisher and Myrtle Thornburgh gave a tea and musicale on March 3 at their studio. An interesting musical program included a group of songs by Marian Coryell sung by Edward Roberts, baritone, and a duet by the same composer sung by Thomas McGranahan, tenor, and Roger Bromley, all accompanied by Miss Coryell. Numbers by Constant Vanderhoeven, 'cellist, and William Simmons, baritone, accompanied by Miss Fisher; two piano numbers by Frank Hunter, and two songs of Seneca Pierce sung by Roger Bromley with the composer at the piano, were highly pleasing.

Nashville Hears Program by Local Composers

NASHVILLE, TENN., March 1.—An All-Nashville program was offered by the Opera Research Club at the Y. W. C. A. on Feb. 28. To be more definite, only the compositions of Nashville musicians were given. Those represented were: Mrs. Ashford, Mrs. Noel, Alvin Wiggers, Fritz Schmitz, Arthur Henkel, Milton Cook and Roland Flick. Nashville authors were also represented, Elizabeth Fry Page's lyric "The Willow Cradle," and Ida Clyde Clark's "My Garden of Joy" forming the texts of Mr. Wiggers' songs; and Garnet Noel Wiley was represented in "Swallows to Southward" by Mrs. Ashford. Milton Cook's setting of the famous war-poem "I Have a Rendezvous with Death" by Alan Seeger, was given its first hearing. E. E.

Lee Pattison Plays New Composition by Arthur Shephard

BOSTON, Feb. 28.—An important feature of a recent concert given in Jordan Hall by the orchestra of the New England Conservatory was the playing by Lee Pattison, the brilliant young pianist, of a new composition, "Fantaisie Humoresque," for piano and orchestra, written by Arthur Shephard, another member of the Conservatory faculty. At this first performance of the work the composer conducted and Mr. Pattison played the piano part with brilliant and authoritative style. The work is ingenious and modern in trend and was heartily received by the large audience. Mr. Pattison was much applauded for his splendid performance of the work. Both he and the composer were recalled several times.

MAYO WADLER WINS SPURS AS VIOLINIST OF FINE EQUIPMENT



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Mayo Wadler, Brilliant Young Violinist

Making an auspicious debut at his recital at Aeolian Hall, New York, on Feb. 15, Mayo Wadler is taking a place among contemporary violinists new to America this season. His recital won him praise from the leading New York critics, who recognized him as a serious artist, a player of high aims. Boston will hear Mr. Wadler on March 15, when he gives his recital there at Jordan Hall.

Since the coming to America some years ago of Elman, Parlow and Zimbalist their teacher, Leopold Auer, has been sought by all American candidates for violin honors, with the result that practically all the new violinists coming to us have been trained by him. He has truly been, as a musician dubbed him a few years ago, "the man of the hour (Auer)!" Mr. Wadler is then the exception, for he has studied with another master, Willy Hess, the former concertmaster of the Boston Symphony Orchestra. He was preparing to make a European tour in 1914 just when war came, but was obliged to cancel it, as his family decided to bring him back to America.

Harold Bauer, who gives his next recital in Aeolian Hall Wednesday afternoon, March 13, will play among other numbers the Weber Sonata in A Flat and the Schumann "Faschingschwank."

Martha Atwood-Baker Scores at Nashua

BOSTON, March 3.—Among the recent successes of Martha Atwood Baker, soprano, that which she achieved when appearing with the Nashua Oratorio Society, Nashua, N. H., was a most brilliant one. At this concert Mrs. Baker sang the solo part in Gounod's "Gallia," and in Elgar's "The Banner of St. George." She also sang the "Il est Doux" aria from Massenet's "Hérodiade," and a group of English songs. It was her first appearance in Nashua, and her success was so emphatic that she was immediately re-engaged for another season. Mrs. Baker also met with great success in New York recently as one of the artists contributing to the program for the ladies' day of the Lotus Club. At this Mrs. Baker sang a group of French songs and Bainbridge Crist's cycle of "Chinese Mother Goose Rhymes."

Capacity Audience Applauds Alma Gluck in Washington

WASHINGTON, D. C., March 1.—Under the direction of Mrs. Wilson-Greene, Alma Gluck appeared before an audience which included a stage full of listeners and standing room to the capacity of fire regulations. Mme. Gluck sang with style and finish, and an interpretation that appealed. Many of her songs were in French, but the songs in English perhaps struck the most responsive chord in the hearts of her audience. Mme. Gluck was assisted by Salvatore de Stefano, harpist, who offered a number of selections that displayed his gifts to advantage. The program closed with a group of songs with harp accompaniment which were highly effective. Eleanor Scheib was an excellent accompanist for both artists. W. H.

Songs from the Trenches to Be Heard in Concert of Musical Art Society

Carlos Salzedo, a New Yorker, who served two years ago with the French army in the present war, and after three months in a hospital near the present American base and a longer "cure" in the south of France, returned to resume his musical profession in this country, brought with him as a novelty here some "songs from the trenches." There are eight of these choral songs, composed and first performed by soldiers, including himself, which will be heard in New York in their original form at the coming spring concert of the Musical Art Society on March 19 in Carnegie Hall.

Edgar Schofield Scores in Benton Harbor, Mich.

BENTON HARBOR, MICH., March 2.—The Monday Musical Club celebrated the tenth anniversary of its organization in the recent presentation of Edgar Schofield, baritone, of New York, in what was considered the most artistic and satisfying recital ever given in Benton Harbor.

The program was increased to twenty-two numbers by demands for encores. Italian arias and old French songs charmed the audience. Of the modern songs "The Last Hour" of A. Walter Kramer, and "Uncle Rome," by Sidney Homer, were among the favorites. Mrs. R. A. Smythe gave sympathetic support as accompanist.

Adelaide Fischer's Activities

Adelaide Fischer, soprano, was soloist with the New York Philharmonic Society, Josef Stransky, conductor, in Middletown, Conn., on Feb. 15. Miss Fischer received a veritable ovation after singing the arias "Depuis le Jour" and "Hiawatha's Departure." On Thursday morning of last week Miss Fischer appeared in joint recital with Lester Donahue, pianist, before the Haarlem Philharmonic Society in the Waldorf-Astoria. Miss Fischer sang the "Jewel Song" from "Faust" and a group of Russian songs, and Mr. Donahue played a group of MacDowell and Chopin numbers.

Adolf Bolm Addresses "Globe" Music Club

Adolf Bolm, of the Metropolitan Opera Company, gave a short talk on "Le Coq d'Or" in Paris and London at the "Globe" Music Club on Feb. 27. Boris Saslowsky, accompanied by his teacher, Edith Quaile, sang in English, French and Russian. Idelle Patterson, soprano, received much applause in an aria from "Traviata." Evelyn Starr, the gifted violinist, played a group of Russian compositions artistically. Mollie Margolies, pianist, was heard in compositions of Granados, Gluck, Saint-Saëns, Glinka-Balakireff, Liszt and Chopin. Charles D. Isaacson read an article, "Face to Face with Sullivan."

ST. LOUIS SYMPHONY PRESENTS NEW WORKS

Willem Willeke Soloist in Last Series of Concerts—Other Musical Events of Varied Interest

ST. LOUIS, Mo., Feb. 25.—The twelfth pair of Symphony concerts on Friday afternoon and Saturday evening provided a program short in numbers and long in pleasure. Mr. Zach gave Goldmark's "Rustic Wedding" Symphony and the orchestra never showed itself to better advantage. It was truly a fine bit of orchestral coloring they gave this ever-pleasing work. The soloist for the pair was Willem Willeke, 'cellist, heard here for the first time since the disbanding of the Kneisel Quartet. He played for the first time here Eugene d'Albert's Concerto for Violoncello, in C Major, Op. 20. Mr. Willeke exhibited a beautiful tone, with well balanced technique. His playing was a bit light at times, but this small fault was more than covered by his excellent tone production. The final number was also a "first timer," being Elgar's Overture, "In the South." Like most other works of this composer, it is a well-knitted garment of very beautiful melodies.

Mrs. Edward A. Faust loaned her spacious home last Tuesday night for a recital by Mme. Peroux-Williams, the proceeds of which were donated to the American Red Cross. The soloist repeated a very interesting program that she had given here the previous week, and again showed her skill in the way which she presented the diversified numbers. L. E. Walker played her accompaniments in a most satisfactory way.

Last Sunday's "pop" concert contained some numbers of real delight and they were enjoyed by a capacity house. Gabriel-Marie's "Suite Gaie" and Rimsky-Korsakoff's "The Night in May" were the numbers most liked. Other offerings of a lighter vein filled in. Frank H. Spahn, baritone, of this city, was most pleasing. He gave an aria from "The Masked Ball" in fine style and a group of three interesting songs.

The Liederkranz Club had a fine concert last Sunday afternoon (postponed from Saturday night), with Rollin Pease, baritone from Chicago, as soloist. The club chorus, under the leadership of E. Prang Stamm, gave several numbers in thoroughly approved fashion.

H. W. C.

Armenians Give Concert in Worcester

WORCESTER, MASS., Feb. 28.—An unusual concert, directed by Armenians, in Worcester, was enjoyed by more than 400 music lovers on Feb. 24. The program was presented in Horticultural Hall, by Haig Gudenian, Armenian violinist, and Mme. Zabelle Panosian, who claims to be the only Armenian coloratura opera singer in America. Both artists made their first appearance in Worcester on this occasion, and both won enthusiastic applause. The program was excellent, the numbers ranging from ancient Armenian folk songs and works of the old masters to more modern and popular selections. Plaudits were generous and several encores were given. James Ecker did efficient work as accompanist for both artists. J. C. C.

Eleanor Patterson Resumes Concert Work with Logical Success

After an absence of nine months from the concert platform, due to a breakdown from overwork, Eleanor Patterson, contralto, has again resumed her activities. On the evening of Feb. 12 she appeared in a concert at Asbury College, Wilmore, Ky. Here she sang songs by Florence Turner-Maley, Brewer, Foster, Burleigh, Clutsam and Arditi's "Se Saran Rose." She was received with great enthusiasm and scored in a group of patriotic songs at the close of the program, including "Tenting on the Old Camp Ground," "Keep the Home Fires Burning," "Dixie" and "The Star-Spangled Banner," asking the audience to join her in our national anthem.

The college orchestra, under Professor W. B. Hughes, also participated in the program, with excellent results.

William Tucker Pleases Newark Hearers

NEWARK, N. J., March 2.—The fourth concert in the Avon School series of artists' concerts was given last Thursday evening. The soloists were William D. Tucker, baritone, Mary T. Williamson, pianist, and Oscar Wasserberger, violinist. Mr. Tucker's numbers were chosen chiefly from folk and modern Russian songs. They found favor with the audience. P. G.

An Extraordinary Tribute to an Extraordinary Artist!

"John Powell is not only one of the greatest pianists of our time—one of the super-pianists, in fact—but he is more than that: He is a genius."

H. T. FINCK in *The New York Evening Post*.

Mr. Powell makes his first tour of the southwest (*Mississippi, Louisiana, Arkansas, Oklahoma and Texas*) beginning early in April. His time is limited. For information as to the few open dates *wire to*

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STEINWAY PIANO



GREEN BAY, WIS.—Blossom Jean Wilcox, soprano, gave a song recital recently in the high school auditorium at Galatin.

JEFFERSON CITY, MO.—A \$3200 organ has been presented the Grace Episcopal Church by Judge A. M. Hough of Jefferson City and is being installed.

PORTLAND, ORE.—Among those who have recently given concerts here for the British Red Cross, are Mrs. Fay Huntington, Mrs. Daisy Wells, Katherine Seely and Mr. La Viers.

SAN JOSE, CAL.—Blanche Hamilton Fox and Alexander Bevani were the soloists at the last "pop" concerts being given by the DeLorenzo String Quintet at the San Jose High School on Sunday afternoons.

NEW BEDFORD, MASS.—Beryl Smith Moncrieff and Florence B. Taber, violinist, and Margaret Otheman, pianist, recently gave a morning musicale at the Beryl Smith studio. The program was a delightful one.

JEFFERSON CITY, MO.—A special program was given at the Missouri State Penitentiary on Sunday morning, Feb. 17, by Naomi Sachs, mezzo soprano; Jennie Drennan, contralto, and Ruth Sachs, accompanist, of St. Louis.

DENVER, COL.—Hattie Louise Sims, one of the best known vocal teachers of the city, recently presented two of her pupils, Jane Crawford Eller and Edward Walters, at Knight-Campbell Auditorium. Mrs. Gail Banks was at the piano.

TALLADEGA, ALA.—The Male Quartet of Talladega College, under the direction of C. R. Diton, entertained the soldiers at Camp McClellan, Anniston, Ala., on Monday evening, Feb. 18, under the auspices of the Y. M. C. A. in camp.

ERIE, PA.—The Apollo Club gave its only concert for the year in Masonic Hall recently, with Anna Parenteau, contralto, as soloist. It is rumored that the club may shortly disband. The Apollo Club is one of Erie's oldest choral organizations.

JEFFERSON CITY, MO.—Antonio Sala, cellist, and Gertrude Hale, soprano, appeared in joint recital Feb. 22 in the Public Library Auditorium. The Morning Musical Club was responsible for this recital, which was the second of the C. W. Best Artists' Series.

CINCINNATI, OHIO.—The matinée recital given at the Cincinnati Conservatory of Music on Feb. 9 presented the following: Marjorie Cole, Blanche Hunt, Pauline Stemler, Mildred Taylor, Jean Frances Smell, Alexina Sattler, Mary Sims and Inez Scherck.

BARRE, VT.—The music and art departments of the Barre Woman's Club were recently addressed by Mrs. J. W. Votey of Burlington, chairman of the committee on music of the State Federation of Women's Clubs. Mrs. Votey was assisted by several local musicians.

YORK, PA.—Walter Charnbury, pianist, and Morris Stoloff, violinist, appeared in a recital in this city on Feb. 26, under the auspices of the Woman's Club. The evening's program delighted a large audience and a goodly sum of money was realized for the Red Cross.

PITTSBURGH, PA.—The Ethelbert Nevin Glee Club, under the direction of Mrs. Mattie B. Bingey, gave a concert at Conservatory Hall on the evening of Feb. 25. Assisted by the Lyric Male Quartet and Catherine Paine, violinist, the club gave a program of works of Pittsburgh composers.

BOZEMAN, MONT.—The annual musicale of the Woman's Club, held last month at the home of Mrs. H. S. Buell, was given by Aaron Currier, tenor; June Hartman, pianist; Mrs. W. N. Purdy, contralto, and Mrs. Currier, violinist.

Helen Walsh and Mrs. R. O. Wilson were accompanists.

TWIN FALLS, IDAHO.—Austin D. Thomas recently dedicated the new organ in the First Presbyterian Church with a recital, in which he was assisted by Mrs. C. J. McCormick, soprano, and Helene Allmendinger, contralto. The choir sang, among other numbers, Handel's "Hallelujah Chorus."

BILLINGS, MONT.—The Montana Wesleyan Concert Company of Helena was well received recently in a program in the Methodist Church. Agnes Mary Hollister, pianist and soprano; Margaret Young, pianist; Hazel C. Coffey, violinist, and Rachel Baskins Trumbo, reader, were the artists.

FITCHBURG, MASS.—William A. Gaylord, recital organist at the Old South Church, Boston, presided at the organ at the weekly concert at the Congregational Church on Feb. 16. Mr. Gaylord made a most favorable impression before a congregation which filled the large auditorium to its full capacity.

MONTREAL, CAN.—Mme. Jane Mortier, pianist, was heard recently at the Ladies' Morning Musical Club, playing a program which included novelties by Ravel and Grovlez. Sarah Fischer, soprano, was heard in recital at the Ritz-Carlton on Feb. 1, with Léo-Pol Morin, pianist. Miss Fischer was accompanied by Olga Guileroff.

SEATTLE, WASH.—Mrs. Louise Beck gave a talk on Russian music on the afternoon of Feb. 15 before the Coterie Club. Her lecture was illustrated by Mrs. Read, a vocal pupil of Mrs. Elizabeth Richmond Miller; two of her own pupils, Mrs. Norma Ronald White and Mrs. Pearl Cornwall Young, and by Dwight Seymour.

SPOKANE, WASH.—Eleanor Osborne and George Buckley recently inaugurated their studio recitals for the season. A well-prepared program was given by Lawrence Barrett, Fritz Siegel, Rhea Dunbar, Anastasia Roble, Lillian Vinther, Thula LaFollette, Reland Simmons, Doris McReynolds, Morton Seidenfeld, Gertrude Roberts and Mrs. A. Burgen.

PHILADELPHIA.—Lavinia King, pianist, a pupil of William Hutton Green, was one of the featured soloists on the American program given by the Matinée Musical Club at the Bellevue Stratford on Feb. 5. Miss King was accorded praise for her interpretation of a "Novelette" and "Siesta," Op. 6, by F. Morris Class and Carpenter's "Polonaise Americaine."

PAINESVILLE, OHIO.—The first of a series of four Lenten organ recitals at Lake Erie College was given on Feb. 25, by Dean Henry T. Wade, head of the music department of the college, assisted by Alice Cory, soprano. Dean Wade offered numbers by César Franck, Grieg and Saint-Saëns, and Miss Cory scored with Henschel's "Morning Hymn."

BOSTON.—Mme. Gertrude Dueheana presented two of her pupils in a musicale at her studio on Thursday afternoon, Feb. 28. Helen Mahler, soprano, and Hilda Gavin, contralto. Each was heard in operatic areas and songs, and together they sang a duet from the second act of "Aida." George Anderson was the accompanist and also played a piano solo.

MISSOULA, MONT.—The faculty of the State University School of Music lately gave a concert in the auditorium. De Loss Smith, baritone; Josephine Swanson, pianist; Cecil Burleigh, violinist, and composer; E. Orlo Bangs, tenor, were heard in solo numbers, and Mrs. De Loss Smith was accompanist. Mr. Burleigh played a group of his own compositions, "Four Prairie Sketches."

SEATTLE, WASH.—The Nordica Club, an organization of young girls under the direction of Milton Seymour, was recently heard in recital, featuring "Maple Leaves and Cherry Blossoms" by Alice Maynard Griggs, who composed the

number for the occasion. Fritz Scanevius, Danish pianist, and Myrna Jack, violinist, lately gave an interesting recital at the First Presbyterian Church.

GREENSBORO, N. C.—Abram Goldfuss, violinist, gave a recital at the Greensboro College for Women on Monday evening, Feb. 18, where he played to an enthusiastic audience. Mr. Goldfuss' playing was marked by easy grace and good technique. He was accompanied by Mortimer Browning, a classmate of his at the Peabody Conservatory, and who is now associated with Greensboro College.

TROY, N. Y.—The Ideal Music Club gave a concert in Dania Hall on Feb. 17, assisted by Orville Ackart, tenor, and Mrs. L. E. Oathout, pianist. The Lawrence Trio, comprising William T. Lawrence, violinist; Mrs. William T. Lawrence, soprano, and Willard D. Lawrence, cellist, assisted by Ernest A. Hoffman, organist, gave a musical entertainment Monday evening at the Masonic Temple.

VANCOUVER, B. C.—Mme. Este Avery and a number of her pupils gave an enjoyable program at the Shaughnessy Hospital. Kenneth Ross opened the program with a piano selection which was followed by vocal numbers by Mona Hughes, Fae Bagot, Miss Cowperthwaite, Mrs. Stewart, Howard Macaulay, Frances Alliken, Charles Johnston, Muriel Lipsey, Ellen Duthie, Evelyn Bate, Mrs. W. G. Scott and Frances Clark.

TAMPA, FLA.—Tampa's Military Band is making a great hit with the visitors in Tampa. In spite of the fact that the weather has been at times somewhat cold, there is always a large attendance at every concert given daily in the Court House Square, the number frequently exceeding 2000 people. On Feb. 22 a special program was given of all American numbers. This was the best attended concert of the tourist season.

WARREN, OHIO.—On Wednesday evening, Feb. 20, pupils of Dana's Musical Institute gave an interesting recital at Dana Hall. Those taking part were Mildred Sever, L. V. Ruhl, Gertrude Patton, Donald Gamble, Theodore Linkevich, Marcilette Stuke, Loreen Struble, Henry Scheig, Edwin Humpal, Bertha Schiele, Marion Baldwin, Hilda Woodcock, Floyd Haha, Blanche Thexton, Frieda Loyer, Clarence Orndorff and Andrew Clemmer.

BROOKLYN, N. Y.—The Brooklyn Orchestral Society recently gave a very enjoyable concert at the Navy Yard Barracks, with B. W. Swain, baritone, as assisting artist. The orchestra gave the "Slavish Rhapsodie," by Friedmann, and a suite by German, instancing the "Valse Gracieuse," and "Souvenir." They later played Mozart's Symphonny in G Minor and Herbert's "American Fantasie." Mr. Swain sang several very pleasing ballads.

ALBANY, N. Y.—Chopin was the subject of study and illustration recently at the musicale of the Choral Society of the Memorial Baptist Church at the studio of C. Bernard Vandenberg. The historical sketch of the composer was presented by Grace Pinchbeck and the piano numbers were given by Esther Cramer, Helen Bulson and Evelyn Stickley. Vocal solos were given by Mrs. C. B. Vandenberg, soprano, and Mrs. L. J. Hayford, contralto.

SAN JOSE, CAL.—The annual student recitals are commencing at the Pacific Conservatory of Music. Those appearing on the weekly programs to date have been: Mildred Gilbert, Evelyn Burum, Flossita Badger, Antoinette Johnson, Frances Haynes, Gale Grewell, Mary E. Hayward, vocalists; Lillian F. Cook, Mildred Murphy, Evelyn Whitaker, Mildred Gilbert, Maud Lai, Irma Canfield, Pearl Reyburn, Richard Waring, Camilla Schmidt, pianists.

RAVENNA, O.—Pupils of the Gartner-Sweet School of Music recently appeared in the first recital given in the new music hall belonging to the institution, on Feb. 25. The following students took part: Estella Connor, Dallas Mowen, Harry Parker, Alethe Wood, Eileen Brodie, Annabel Albright, Dora Lewis, Evelyn Brodie, Eva Byers, Lora Weeks, Dorothy Pennell, Ralph Geere and Frank Stoerkel. The accompanists were the Misses Lewis, Brodie and Byers.

TERRE HAUTE, IND.—The Students' Branch of the Musical Art Society held its February meeting on Feb. 16, giving a program of the music of Handel. This branch of the society has already sixty-five members and is doing much to foster friendly feeling among the music stu-

dents of the city. An informal piano recital was given at the studio of L. Eva Alden on Feb. 15. Assisted by Mrs. Lane Robertson, soprano, pupils of Miss Lane offered an interesting program.

SEATTLE, WASH.—At the regular monthly meeting of the Ladies' Musical Club, held recently in the Y. W. C. A. hall, the program was offered by Mrs. Milton S. Kribbs, Mrs. James Eyre Macpherson, Mrs. George C. Hastings, Mrs. Donald S. Roben, Mrs. W. S. Shedwick, Mrs. Charles M. Clark, Mrs. S. L. Spencer, Mrs. Burton Swartz, Mrs. Fredrick Wallis, Mrs. Paul Prentice, Vera Reed, Mrs. Lawrence McClelland, Mrs. Frederick A. Rice and Margaret McAvoy.

TAMPA, FLA.—The Friday Morning Musicales, the most progressive musical organization of this city, had a delightful program on Feb. 22. It was prefaced by a study of English opera, the leader being Mrs. E. V. Whitaker. The morning program was conducted by Mrs. Doyle Carlton and those taking part were Mrs. E. A. Hart, Mrs. Claude R. Park, Mamie Costelia Dawson, Mrs. Saxby, Mrs. G. A. Hodgson, Mrs. T. M. Shackelford, Jr.; Mabel Snively, Mrs. Harold Lenfesty, accompanied by Mrs. Saxby.

DECATUR, ILL.—Among the interesting musical events of the month in Decatur have been the faculty and senior recital programs, given at Milliken Conservatory of Music. The faculty program, given on Feb. 14, was presented by Miner Walden Gallup, pianist, and Frederieka Green, mezzo-soprano, with Donald M. Swarthout as accompanist. A senior piano recital was given by Wilna Moffett on Feb. 18, which was preceded by a similar recital given by Ruth Lucile Muir on Feb. 4.

FRAMINGHAM, MASS.—Edith Noyes Greene, well-known pianist, composer and teacher of this city, gave a musicale on Lincoln's Birthday in memory of her mother, Jeanette Noyes Rice, who on that day gave Lincoln programs with music and addresses on Lincoln. Upon this occasion, the musical program was provided by Hazel Clark, violinist; Marjorie Patten Friend, cellist, and Mrs. Greene, pianist. The addresses were given by Nathan Haskell Dole and Mrs. Edward Kellogg.

NEW YORK CITY.—The choir of St. Bartholomew's Church announces a series of musical services to be given on Sunday afternoons during March. Works to be presented complete or in part include "The Messiah," Bach's "Behold, We Journey," Gounod's "Gallia" and Sullivan's "The Light of the World." The soloists of the choir are Grace Kerns, soprano; Mrs. Pearl Benedict-Jones, contralto; William Wheeler, tenor, and Edgar Schofield, bass. The chorus numbers fifty voices.

MEMPHIS, TENN.—The annual recital of Walter Chapman, Memphis pianist, has been the source of much delight for several years. This season it took place on Feb. 19 in the ballroom of the Chica Hotel. Mr. Chapman essayed a program of wide variety, which displayed his talents in admirable fashion. He opened with the Liszt Sonata in B Minor and followed this with four Etudes by Chopin, in which he was most liked. Other numbers included works by Granados, Sibelius and Rachmaninoff.

BROCKTON, MASS.—Nellie Evans Packard conducted another of her most successful community sings at the State Armory on Friday evening, Feb. 22, under the auspices of the Brockton companies of the State Guard. Mrs. Packard directed 800 singers in a spirited song. Lawrence W. Emery, tenor, and Robert Keene, basso, sang several of the songs in which the audience joined in the chorus. The instrumentalists were Mrs. Effie K. Thomas, pianist; Gladys Wheeler, cornetist; Clara Stetson, violinist.

SEATTLE, WASH.—Emily Thomas, pianist, and Robert Lovell Wilson, baritone, appeared in a joint recital for the entertainment of the soldiers and sailors at the Armory, Bremerton Navy Yard on Friday evening, Feb. 15. W. H. Donley gave his initial organ recital on Feb. 17, at the First Presbyterian Church, assisted by Mrs. Katherine Kirkwood Ivey, contralto. The Coterie Club gave a program on Feb. 15, under the direction of Mrs. Louise C. Beck, in which Russian music was featured. The Seattle Construction and Dry Dock Company Glee Club went to Camp Lewis on Saturday evening, Feb. 16, where they gave a very creditable minstrel performance at the Camp Theatre.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in the list.

Individuals

Alcock, Merle—Toronto, Mar. 12; New York, Mar. 15; Spartanburg, Mar. 18.
Alcock, Bechtel—Spartanburg, Mar. 18.
Austin, Florence—Tacoma, Wash., Mar. 11; Everett, Wash., Mar. 13; Bellingham, Wash., Mar. 15; Seattle, Wash., Mar. 18; Victoria, B. C., Mar. 20; Vancouver, B. C., Mar. 22.
Baker, Martha Atwood—New York (Æolian Hall), Mar. 21.
Barnes, Bertha—Brookline, Mass., Mar. 18.
Bauer, Harold—New York (Æolian Hall), Mar. 13 and 24.
Beebe, Carolyn—Newark, N. J., Mar. 11.
Breeskin, Elias—Boston, Mar. 12; Baltimore, Mar. 22.
Brown, Eddy—New York (Carnegie Hall), Mar. 17.
Carl, Dr. William C.—New York (Æolian Hall), Mar. 23.
Casals, Pablo—New York, Mar. 24.
Clarke, Rebecca—New York, Mar. 19.
Claussen, Mme. Julia—Chicago, Mar. 9.
Clemens, Clara—New York (Æolian Hall), Mar. 25.
Copeland, George—Boston, Mar. 11; Newburyport, Mass., Mar. 14; Norfolk, Mar. 19; Cleveland, Mar. 21.
Cronican, Lee—Tacoma, Wash., Mar. 11; Everett, Wash., Mar. 13; Bellingham, Wash., Mar. 15.
Elman, Mischa—Washington, Mar. 19.
Faas, Mildred—Philadelphia, Mar. 19.
Fabrizio, Carmine—Brockton, Mass., March 17.
Foster, Grace—New York, Mar. 24.

Gabrilowitsch, Ossip—Cincinnati, Mar. 8, 9; Chicago, Mar. 15, 16.
Ganz, Rudolph—Cincinnati, Mar. 9.
Gebhard, Heinrich—Somerville, Mass., Mar. 9.
Gegna, Jacob—New York (Æolian Hall), Mar. 9.
Gibson, Dora—Pittsfield, Mass., Mar. 13.
Godowsky, Leopold—New York (Æolian Hall), Mar. 21.
Goodwin, Willmot—Tacoma, Wash., Mar. 11; Everett, Wash., Mar. 13; Bellingham, Wash., Mar. 15; Seattle, Wash., Mar. 18; Victoria, B. C., Mar. 20; Vancouver, B. C., Mar. 22.
Gunster, Frederic—St. Louis, Mar. 12.
Hale, Mme. Gertrude—Marion, Ind., Mar. 9; Danville, Ill., Mar. 11; Peru, Ind., Mar. 12; Plymouth, Ind., Mar. 13; Defiance, O., Mar. 15; Kent, O., Mar. 18; Sharon, Pa., Mar. 19.
Havens, Raymond—Dartmouth College, Mar. 19.
Hempel, Frieda—San Francisco, Mar. 10; Los Angeles, Mar. 12; Oakland, Cal., Mar. 15; San Francisco, Mar. 17; Fresno, Mar. 20; Sacramento, Cal., Mar. 21; Berkeley, Mar. 25.
Hills, Charlotte Williams—Boston, Mar. 21.
Hofmann, Josef—New York (Carnegie Hall), Mar. 10; New York (Æolian Hall), Mar. 17.
Holterhoff, Leila—New York (Æolian Hall), Mar. 23.
Howe, Charles M.—New York (Æolian Hall), Mar. 20.
Jolas, Jacques—New York (Æolian Hall), Mar. 15.
Kaufmann, Maurice—Hartford, Mar. 14; New York, Mar. 23.
Leginska, Ethel—New York (Carnegie Hall), Mar. 11.
Littlefield, Laura—Newton, Mass., Mar. 11; Boston, Mar. 13, 17, 24.
Loverde, Chevalier—New York (Æolian Hall), Mar. 14.
Loring, Harold—Camp Dodge, Ia., Mar. 12; Ft. Omaha, Neb., Mar. 13; Ft. Crook, Neb., Mar. 14; Ft. Leavenworth, Kan., Mar. 15; Camp Funston, Kan., Mar. 17.
Maazel, Marvin—Nashville, Mar. 11; Grand Rapids, Mich., Mar. 15; St. Louis, Mar. 18; Detroit, Mar. 21; Saginaw, Mich., Mar. 25.

Macbeth, Florence—New York (Æolian Hall), Mar. 16.
Madden, Lotta—New York (Æolian Hall), Mar. 11.
Matzenauer, Margaret—Baltimore, Mar. 20; Washington, Mar. 21.
Mero, Yolanda—New York (Æolian Hall), Mar. 23.
Meyn, Heinrich—New York (Æolian Hall), Mar. 23.
Middleton, Arthur—St. Louis, Mar. 12.
Miller, Reed—New York, Mar. 19.
Mukle, May—New York, Mar. 19.
Murphy, Lambert—New York (Æolian Hall), Mar. 18.
Narelle, Marie—Scranton, Mar. 17.
Novaes, Guilomar—New York (Æolian Hall), Mar. 9.
Onelli, Enrichetta—San Antonio, Tex., Mar. 11; Houston, Tex., Mar. 13; New Orleans, La., Mar. 15; Little Rock, Ark., Mar. 18; Memphis, Tenn., Mar. 20; Nashville, Mar. 22, 23; Birmingham, Ala., Mar. 25.
Pasvolsky, Clara—New York (Æolian Hall), Mar. 18.
Peegé, Charlotte—New Bedford, Mass., Mar. 10.
Peterson, Edna Gunnar—St. Louis, Mar. 3; Chicago, Mar. 13.
Pyle, Wynne—Harrisburg, Pa., Mar. 11.
Richardson, Martin—Nowata, Okla., Mar. 11; Coffeyville, Kan., Mar. 12; Pittsburg, Kan., Mar. 13; Ottawa, Kan., Mar. 15; Chanute, Kan., Mar. 16; Marshall, Mo., Mar. 18; Sedalia, Mo., Mar. 19; Jefferson City, Mo., Mar. 20; Fulton, Mo., Mar. 21; Mexico, Mo., Mar. 22; Marion, Ind., Mar. 23.
Sala, Antonio—Marion, Ind., Mar. 9; Danville, Ill., Mar. 11; Peru, Ind., Mar. 12; Plymouth, Ind., Mar. 13; Defiance, O., Mar. 15; Kent, O., Mar. 18; Sharon, Pa., Mar. 19.
Salvi, Alberto—Nowata, Okla., Mar. 11; Coffeyville, Kan., Mar. 12; Pittsburg, Kan., Mar. 13; Ottawa, Kan., Mar. 15; Chanute, Kan., Mar. 16; Marshall, Mo., Mar. 18; Sedalia, Mo., Mar. 19; Jefferson City, Mo., Mar. 20; Fulton, Mo., Mar. 21; Mexico, Mo., Mar. 22; Marion, Ind., Mar. 23.
Sandby, Herman—New York (Æolian Hall), Mar. 19.

Sapin, Cara—Boston, Mar. 16; Lowell, Mass., Mar. 21.
Schutz, Christine—St. Louis, Mar. 12.
Simmons, William—New York, Mar. 24.
Torpadié, Greta—New York (Æolian Hall), Mar. 22.
Van der Veer, Nevada—New York, Mar. 19.
Von Hemert, Theodore—New York (Æolian Hall), Mar. 15.
Warfel, Mary—Scranton, Mar. 12; York, Pa., Mar. 19; Norwich, Conn., Mar. 21.
Wells, John Barnes—Schenectady, N. Y., Mar. 11; Amsterdam, N. Y., Mar. 12; Oneonta, N. Y., Mar. 13; Cobleskill, N. Y., Mar. 14; Middleburg, N. Y., Mar. 15.
Zimbalist, Efrem—Cincinnati, Mar. 22, 23.

Ensembles

Baltimore Symphony Orchestra—Baltimore, Mar. 22.
Boston Symphony Orchestra—Washington, Mar. 12; New York (Carnegie Hall), Mar. 14, 15; Boston, Mar. 21.
Bostonia Sextette Club—Wellsville, O., Mar. 8; Brooklyn, N. Y., Mar. 14.
Cathedral Choir—New York (Carnegie Hall), Mar. 12.
Chicago Symphony Orchestra—Chicago, Mar. 9, 12, 14, 15, 16; Milwaukee, Mar. 18; Oak Park, Ill., Mar. 19; Urbana, Ill., Mar. 25.
Cincinnati Symphony Orchestra—Cincinnati, Ohio, Mar. 9, 22, 23.
Edith Rubel Trio—New York, Mar. 8; Williamstown, Mass., Mar. 14; Rochester, Mar. 19, 26.
Flonzaley Quartet—New York (Æolian Hall), Mar. 12; Boston, Mar. 14.
Humanitarian Cult Concert—New York (Carnegie Hall), Mar. 18.
Kaufman Quartet—New York, Mar. 23.
Kaufman String Quartet—New York, Mar. 23.
Musical Art Society—New York (Carnegie Hall), Mar. 19.
New York Chamber Music Society—New York, Mar. 11.
Philadelphia Orchestra—Baltimore, Mar. 20; Washington, Mar. 21.
Philharmonic Society of New York—New York (Carnegie Hall), Mar. 9.
Russian Symphony Orchestra—New York (Carnegie Hall), Mar. 23.
Salzedo Harp Ensemble—New York (Æolian Hall), Mar. 22.
Sinsheimer Quartet—New York, Mar. 17.
St. Louis Symphony Orchestra—St. Louis, Mar. 9, 10, 15, 16, 17, 22, 23, 24.
Symphony Concert for Young People—New York (Carnegie Hall), Mar. 9.
Symphony Society of New York—New York (Æolian Hall), Mar. 10, 17.
Tollefsen Trio—Brooklyn, Mar. 9; New York (Æolian Hall), Mar. 19.

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JOINT RECITAL IN SAN JOSE

Misses Mitchell and King of Notre Dame Reveal Gifts at Graduation

SAN JOSE, CAL., Feb. 23.—Notre Dame College of Music recently gave an interesting recital, marking the graduating of Yvonne Mitchell, violinist, and Marguerite King, harpist. Miss Mitchell, who showed decided talent, was heard in the Paganini-Wilhelmj B Minor Concerto and Miss King in the Parish-Alvars Concerto for Harp, giving a brilliant performance. The soloists were accompanied by three violins, harp, organ, piano and cello, those playing the accompanying instruments being Marjorie Booth, Marguerite Matheu, Angela Smith, Dorothy King, Julia Cotelli and Alice King. Miss Booth, pianist, was also heard in Liszt's "Hungarian Rhapsody," No. 9.

On the afternoon of Feb. 9 Mme. Eugenia Argiewicz-Bem, Polish violinist, was heard in recital at the college. Mme. Bem offered numbers by Mendelssohn, Kreisler, Bach, Bazzini and Conus and was enthusiastically received by her audience.

Margaret Wilson Sings for Soldiers at Camp Dix

CAMP DIX, WRIGHTSTOWN, N. J., March 5.—Yesterday was "New Jersey" day at Camp Dix, and in honor of the event Margaret Woodrow Wilson sang for about four thousand soldiers in the Y. M. C. A. Auditorium. Before her recitals Miss Wilson heard the assembled audience sing war songs under the Y. M. C. A. song leader, W. Stanley Hawkins.

Wynne Pyle Re-engaged in Dayton

Wynne Pyle, the young American pianist, has been engaged for the Dayton Orchestral Course at their last concert of the season on April 12, when they offer the Russian Symphony Orchestra as their attraction. Miss Pyle opened the course at the beginning of the season, as soloist with the Cincinnati Symphony Orchestra, and created such an impression that she was immediately offered a re-engagement.

H. Denton Bastow, tenor, made a successful appearance on Saturday afternoon, Feb. 23, before the Women's Press Club at the Waldorf-Astoria, New York. He made a notable success in a group of Scotch songs.

Red Cross Nurses Qualifying for the "Cheer Up" Squad



—Photo by Underwood & Underwood

Class of Red Cross Nurses Learning Patriotic Songs at St. Paul's Chapel, New York

THE Red Cross nurse of to-day must learn to do much more than mend damaged bodies—she must minister to nervous, dispirited and homesick convalescents as well. Not always is a song leader available in the hospitals "over

there," so these nurses are learning, at St. Paul's Chapel, New York, to sing patriotic airs and some of the songs of the camps. Probably one of the experiences of American soldier convalescents will be that of singing "Where Do We

Go from Here?" under the leadership of one of the nurses shown in the accompanying picture.

Military authorities are not only encouraging the giving of concerts, whenever possible, in the hospitals, but are

urging music as one of the efficacious aids in bringing shell-shocked patients back to normal. The fact that the Red Cross nurses are now being instructed in singing emphasizes again the important place that music is taking in the great war.

STRANSKY'S WAGNER CONCERT EVOKES JOY

Program Includes "Feen" Overture—Works Performed with Wonted Art

New York Philharmonic, Conductor, Josef Stransky. Concert, Carnegie Hall, Evening, Feb. 28. The Program:

Overture, "The Fairies"; Prelude to Act III, "Tannhäuser"; Overture, "Faust"; "March of the Grail Knights" from "Parsifal"; "Wotan's Farewell" from "Die Walküre"; Overture, "The Flying Dutchman"; "Siegfried Idyll"; "Entrance of the Gods into Valhalla" from "Rheingold"; "Good Friday Spell" from "Parsifal"; Introduction to Act III, "Lohengrin," Wagner.

Verily time flies! But a few years back, comparatively, an all-Wagner program represented an entertainment beset with all manner of dour problems. Today such a program furnishes a spiritual balm, an oasis to which the music-lover, weary of triviality and speciousness, can betake himself for restful enjoyment. Last week's Philharmonic concert was a case in point. A large audience relished it in a mood of deep contentment. Concerning the performance of the various numbers there is nothing to be said that has not been repeated time and again.

The best played pieces on the program were the "Faust," "Feen" and "Flying Dutchman" Overtures, the "Siegfried Idyll" and the "Good Friday" music. It was a particular pleasure to hear again the excerpt from "The Fairies," Wagner's first opera, in which the twenty-year-old master showed a super-Mendelssohnian facility in handling the orchestra. But, though the ideas in this music are permeated with the influence of Weber and, even to a slight extent, of Schumann, there are buds here that grew to glorious bloom in "Tannhäuser" and "Lohengrin." H. F. P.

A Beethoven program having Harold Bauer as soloist drew a capacity audience to the Philharmonic last Sunday afternoon and the "Seats sold" placard went up early. Mr. Bauer received an ovation for a performance of the "Emperor" Concerto conspicuous in its breadth, distinction and nobility no less than delightful for the clarity and delicate charm observable in the slow movement and much of the passage work in the rondo. The pianist seldom has played the work more scintillantly here, and Mr. Stransky furnished him with a notably fine accompaniment.

The orchestral offerings were the Fifth Symphony and the overture written by Beethoven as part of the incidental music to Kotzebue's drama "King Stephen." The applause after the andante of the symphony would not be quieted till Mr. Stransky had motioned his men to rise. It is some years since the "King Stephen" music has been done here. It is sufficiently unimportant and trivial, the most interesting thing about it being the amusing presage of the "Hymn to Joy" in the Ninth Symphony. That work is op. 125, "King Stephen," op. 117. H. F. P.

Margaret Wilson Sings for Soldiers at New York Camp

Song Leader Percy Hemus presented Margaret Woodrow Wilson, soprano, and Melville Clarke, player of the Irish harp, in a recital before the soldiers at the Pelham Naval Camp, on March 1. Miss Wilson sang for the men in the camps and in the hospital and won a great success. This event was the third of the classic concert series arranged by Mr. Hemus at the camp.

Boston Music Publishers' Association Elects Officers

At its annual meeting held recently the Boston Music Publishers' Association re-elected as president Banks M. Davison. Mr. Davison is the publication manager of the White-Smith Music Publishing Co. and has done much to aid the American composer in his fight for recognition. Herbert F. Odell was elected vice-president and James A. Smith secretary and treasurer.

ATLANTA FIGHTING FOR ITS CIVIC MUSIC

City Council Would Economize by Suspending Free Sunday Organ Recitals

ATLANTA, GA., March 1.—The question as to whether Atlanta shall continue to have free organ recitals every Sunday afternoon, as has been the case of years, is now squarely up to the City Council, the finance committee of which has failed yet to understand why the \$1,500 paid yearly to City Organist Charles A. Sheldon, Jr., is necessary in these times of unprecedented economy.

Unless there is speedy action by the Council, Atlanta, whose organ is said to be the second largest and finest in America, enjoyed last Sunday the last of the free recitals.

For years it has been the custom to give a free recital at the auditorium Sunday afternoons. Every recital has attracted thousands. Heretofore, the talk has been, not of cutting off the organist's salary, but of increasing it. Such an intangible thing as organ music, however, does not strike the present finance committee of the council as worth real money, with the consequence that it has been formally announced that there will be no more recitals because of the lack of funds.

The newspapers have taken the matter up, however, and are besieging the council for an appropriation. The matter will be voted on next week.

The musical event of the week was the concert last Wednesday of Mischa Elman. Numerous recalls evidenced the thorough appreciation of the audience. Philip Gordon was at the piano. The concert was under the auspices of the Atlanta Music Study Club. L. K. S.

Maurice Kaufman has been engaged to give a recital before the Musical Club at Hartford, on March 14.

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